

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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SATURDAY, JUNE 7, 1884.

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NOTICE TO ARTISTS.—The BLACK and WHITE EXHIBITION AT THE CITY OF LONDON FINE-ART GALLERY, 20 and 21, GRACECHURCH STREET, will be OPENED by Messrs. GLADWELL BROTHERS in JUNE. Receiving Days, Monday and Tuesday, JUNE 16TH and 17TH. Forms on application.

SIR JOHN SOANE'S MUSEUM, 13, LINCOLN'S INN FIELDS.—ANTIQUITIES, PICTURES, and SCULPTURE.—OPEN FREE, from 11 to 5, on TUESDAYS, WEDNESDAYS, THURSDAYS, and SATURDAYS IN JUNE, JULY, and AUGUST. Cards for Private Days and for Students to be obtained of the CURATOR, at the Museum.

ROYAL ACADEMY OF ARTS.

NOTICE IS HEREBY GIVEN, that the PRESIDENT and COUNCIL, will proceed to ELECT, on TUESDAY, JUNE 17TH, a TURNER ANNUITY. Applicants for the Turner Annuity, which is of the value of £50, must be Artists of repute in need of aid through the unavoidable failure of professional employment or other cause. Forms of application can be obtained by letter addressed to "THE SECRETARY," Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Saturday, June 14th.

EXHIBITION OF DECORATIVE ART, PARIS, 1884.

THE UNION CENTRALE des ARTS DECORATIFS, PARIS, are arranging an EXHIBITION OF DECORATIVE ART IN WOOD, STONE, POTTERY, and GLASS, to be held in the PALAIS de l'INDUSTRIE from the 1st AUGUST to the 31st NOVEMBER, 1884. Special space is reserved for English Exhibitors. Applications will be received up to the 15th JUNE. Further particulars may be obtained from the SECRETARY of the SOCIETY of ARTS, John-street, Adelphi, London, W.C.

H. TRUMAN WOOD, Secretary of the Society of Arts.

The small but Valuable Collection of Oil Paintings formed by the late A. W. Grant, Esq., including fine examples by Morland, Crome, Wynants, Verelsthoven, Ommegeuck, Stark, Wouvermans, Janson, Bourgeois, De Wit, Kocklock, Marienchi, and others, mostly of the Dutch school; some very choice Antique and Modern decorative China, consisting of Sèvres, Dresden, Worcester, Berlin, and other fine pieces; about 1,300 sq. Silver Plate, some fine specimens of old enamel work, and the Ordinary Appointments of the Residence, including Bed and Reception Room Furniture, mostly by Holland, Double Brougham, Single Victoria &c.

MR. MADDOX (having sold the ground lease) will SELL on the PREMISES, No. 4, CHANDOS STREET, CAVENTISH SQUARE, on TUESDAY, JUNE 17TH, at 1 o'clock precisely, the above VALUABLE EFFECTS. May be viewed privately by order only of the Auctioneer on Saturday, the 14th; publicly on the day prior and morning of sale; and Catalogues had on the Premises, and of Mr. MADDOX, Portman Auction Office, 20, Baker-street, W.

CORPORATION of LIVERPOOL.

FOURTEENTH
AUTUMN EXHIBITION OF PICTURES IN OIL AND WATER-COLOURS, AND
INAUGURATION OF THE EXTENSION OF THE WALKER ART GALLERY.
REPRESENTATIVE EXHIBITIONS by the following ART SOCIETIES

—viz.,
The Royal Society of Painters in Water-Colours,
The Royal Institute of Painters in Water-Colours,
The Royal Hibernian Academy of Arts,
The Directors of the Grosvenor Gallery,
The Institute of Painters in Oil-Colours,
The Society of Painter-Etchers,
The Dudley Gallery Art Society, and
The Liverpool Academy of Arts (who have on this occasion separate rooms placed at their disposal).
Several Galleries are reserved for Artists who have no official connexion with the above Societies.
The EXHIBITION will OPEN on MONDAY, SEPTEMBER 1ST. The Dates for Receiving Pictures—which must be delivered at the Walker Art Gallery, carriage paid—are from MONDAY, JULY 21ST, to SATURDAY, AUGUST 9TH, both inclusive.
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CHARLES DYALL, Curator Walker Art Gallery, Liverpool.

Liverpool.—By order of the Administrator of the late Peter Douglas, Esq. BY MESSRS. BRANCH & LEETE, On WEDNESDAY, the 18TH INST., at 1 o'clock, in the HANOVER GALLERIES, LIVERPOOL.

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In Oils and Water-colours formed by the late PETER DOUGLAS, Esq., of Cloughton and Liverpool, including: "The Temple of Venus, from Spenser's 'Faerie Queene,'" by F. Leo Bridell, one of the last and without doubt one of the finest of the works of this talented artist; "Vespers," by E. Long, R.A.; "The Pedagogue," by Erskine Nicol, A.R.A.; "An English Farmyard—Winter," by J. F. Herring, the engraved work; Landscape and Figures, by T. Cresswick, R.A. and F. Goodall, R.A.; "Wayside Cottage," and another work of Birket Foster; "Roum Cathedral," by S. Frost; "Sheep—Winter," by T. S. Cooper, R.A.; Four Landscapes by Copley Fielding; Four Works of E. Duncan; "Venice," by W. Wyld; Three examples of David Roberts, R.A.; and works by:

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The President, the BISHOP-SUFFRAGAN of NOTTINGHAM, in the Chair.
Further particulars next week.
WM. VINCENT, Secretary.

ROYAL ASIATIC SOCIETY.

MONDAY, JUNE 16, at 4 P.M.
Prof. LA COUPERIE will read a Paper on "THREE EMBASSIES from INDIA to the MIDDLE KINGDOM, about B.C. 1100, and on the WAY THITHER."
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THE COUNCIL, INVITE applications for the OFFICE of REGISTRAR of the COLLEGE, which will become VACANT in OCTOBER NEXT by the retirement of Mr. Nicholson.
The Stipend will be £250 per annum. A statement of the Duties and the Conditions of the Office may be obtained from the Registrar, to whom Applications are to be sent not later than the 30th JUNE. Each candidate is requested to state in his letter of application his age and the nature of his educational training and previous occupations, and to furnish therewith 15 printed copies of his testimonials. It is particularly requested that Candidates will send the originals of their testimonials, and that they will not canvass individual members of the Council.
J. HOLME NICHOLSON, Registrar.

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ANNUAL EXAMINATIONS.
PRELIMINARY, INTERMEDIATE, and FINAL EXAMINATIONS for DEGREES in ARTS and SCIENCE will be held at the OWENS COLLEGE, MANCHESTER, in JUNE, commencing on MONDAY, 16TH.

The PRELIMINARY EXAMINATION is open to all persons who have matriculated; the other Examinations only to those who have attended prescribed courses of study in a College of the University.

The ENTRANCE EXAMINATION in ARTS (Faculty of Medicine) will also be held in JUNE, commencing on the 16TH. This Examination is open to all who purpose pursuing Medical Studies, on production of a certificate from the last instructor, and payment of an entrance-fee of £1.

The EXAMINATIONS for DEGREES in MEDICINE and SURGERY will be held in JULY, commencing on the 16TH.
Matriculation and Examination Fees can be paid at the office of the University Registrar, in the Owens College, Manchester, on June 16th, 11th and 12th, between the hours of 10 A.M. and 1 P.M., or 2 P.M. and 4 P.M.

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LITERATURE.

The Order of the Coif. By Alexander Pulling. (Clowes.)

THE world is well aware of the antiquity and dignity of the degree of a Serjeant-at-law, which all the sages of the Bench and Bar were at one time compelled to attain, and will greet with kindly interest the appearance of this stately monument set up in memory of departed and departing glories of the long-robed brothers of the coif. Their learned spokesman would even claim for them to have existed as an Order in the true sense of the term among the brotherhoods of the world of chivalry, such as the Knights of the Bath, the Hospitallers, and the Militia of the Temple of Solomon. We may admit, at any rate, that they were constituted for several centuries as a privileged society or estate, taking the same place in the profession of the law as the doctors of the learned faculties among the members of the greater universities. The Serjeants are believed to have formed the whole practising Bar while the King's Court was still undivided; and after its separation into several branches they retained a right of exclusive audience in the Court of Common Pleas, which was only abolished in 1834 after a long and angry controversy. Their privileges in our own time have gradually dwindled away, though the Order was saved from extinction by the rule, existing until recently, that every judge was bound, before his appointment, to take upon him the estate and degree of the coif. On the fusion of the courts under the Judicature Acts this ancient regulation was abrogated, in order, as we may suppose, to relieve the equity judges from an unexpected and burdensome obligation. Since that time no new Serjeants have been appointed, though it is believed that there is no reason why the Crown should not renew the grant of the dignity if the Bar were desirous of that honour. The author asks whether it is expedient "that the highest grade at the Bar known to the common law should be swept away;" but in truth the brethren themselves appear to have supplied the answer to the best of their ability, when they disposed of the old Inn in Chancery Lane where they and their predecessors had met during four centuries as the occasions of the profession required. The author gives a very interesting account of the old house in Chancery Lane which was occupied by the Serjeants under successive leases from the year 1394 to the passing of an Act in 1834 by which they were incorporated and enabled to purchase the freehold. The outlay was being gradually paid off when it became apparent in 1877 that the Order was likely to die a natural death.

"In this change of the law, the old Inn of the serjeants was at once consigned to destruction.

The judges and serjeants took the only course open to them, sold their property, paid off all charges, and wound up their corporate affairs in due course. . . . This incorporated society still continues, though without worldly property, for its accounts have all been wound up. Its only remaining possessions, the interesting old pictures, have been presented to the National Portrait Gallery, and now form part of that collection."

It has evidently been a labour of love to our author to collect all that can be known as to the daily life of the old Serjeants who dressed in such gorgeous apparel, and took part in such splendid feasts, when the rooks built in Elm Court and the rabbits abounded in the coneygarth at Lincoln's Inn. Each Serjeant stood by his allotted pillar in St. Paul's, or walked in the "paradise" or *parvis* at the porch, clothed in a priestly robe of scarlet or "violet in grain," "or parti-coloured and rayed with blue and tawny" or "mustard and murrey." On his head he wore the famous coif or cap of white silk or linen, and on his shoulders a hood of bright colours with lappets and trimmings of lambswool. Even Fortescue and Dugdale have not disdained to enter with animation into the details of the legal millinery; but the subject has ceased to have much interest since the time when the Bar went into mourning for Queen Anne "and have so remained ever since." All these cowls and hoods and habits are tossed into the Limbo of Vanity, "white, black, and gray, with all their trumpery;" and even the blanched coif itself survives only in the shape of a spot or wafer in the centre of that black patch which ornaments the Judge's majestic peruke or "beehive wig."

When a Serjeant received his appointment he bade farewell to the Inn of Court where he had served as reader and bencher, and was usually presented with a handsome contribution of gold pieces hidden in a pair of gloves, under the name of a "regard," with the view of helping him towards the great charges of taking his new degree. The expenses of installation were very heavy; the new Serjeant had not only to provide a great number of persons with coloured cloth for liveries, but to give rings of fine "angel gold" to the King and Queen, the great officers of state, and various officials about the law courts. Besides all these expenses he had to join with the other newly appointed Serjeants in giving a feast or banquet of the most extravagant kind. An old chronicler tells us that at one feast in his time there were present "all the lords and commons of the Parliament, the mayor and aldermen, and a great number of the commons of the City of London." At the feast of 1555 we find such expensive items as swans and roast bustards, chewet-pies and great jowls of sturgeon, salmon, and all kinds of game, besides multitudes of plovers and larks. Mr. Walpole sent in as his contribution, besides a quantity of venison, twenty-four swans, a crane at ten shillings, and two turkeys at four shillings a-piece. Each Serjeant's share of the provisions amounted to about £37, without counting the venison.

There is no space left for describing their other feastings and revellings. They took part in the brawls at Christmas under the lord of misrule when judges and serjeants danced "round about the coal-fire" to a quaint and mock-stately tune; and they joined in the

students' diversions when a cat and a fox were hunted in the Middle Temple Hall "with nine or ten couple of hounds" just before the second course of the Christmas banquet. Those were the merry days when the Londoners refused "to work like an ass from morning unto night," and the judges got their work over by eleven o'clock in the forenoon, and, after taking their refreshment, spent the rest of the day in studies or innocent amusements "free from all care and worldly avocations."

CHARLES ELTON.

Callirrhoe; Fair Rosamund. By Michael Field. (Bell.)

MR. MICHAEL FIELD shows more intention in his poetry than we often find in a first book. As a rule, the desire and form of expression come long before the message to be said. But Mr. Field is very clear as to his message. He sings the glories of enthusiasm, and preaches the gospel of ecstasy to an old and chiller-minded world.

It is not often, in modern English verse, that we light upon a book so genuinely romantic. The scorn of *bourgeois* commonplace, the *naïf* young hatred of the "lame creature, custom," the urgent battle waged against routine in these plays, with their fresh poetic ring, belong to another age than ours. England in 1820, France in 1830, was well accustomed to this tone; twenty years ago Mr. Swinburne sounded it again. Since then we have heard that poetry is a criticism of life. The value of the little book before us lies in a certain fusion of the passionate ardour of the Romantics with the more serious qualities of the later school.

Perhaps we are sounding a trumpet too loud for the size of our pageant. Two small dramas—or rather sketches for dramas—are all the book contains; and these are defaced by passages of triviality, lapses of taste, errors and crudenesses of execution. But behind all these faults there remains an individual character, a realised design. And this, in minor poetry, is rare.

We shall best do justice to this quality by giving an outline of the author's plan. The introduction of the Bacchic cult to Calydon forms the motive of "Callirrhoe." Conscious of his anachronism, Mr. Field defers the worship of the Bromian god until the later days of Greece; he is eager to be in the wrong with Shakspeare, and Virgil, and Euripides, those great Romantics. Time and space are no bars to his conception. And, indeed, we do not quarrel with any poet on this account. Let him seize or make the moment best fitted to his work. In the case of "Callirrhoe" Mr. Field has had a choice of moments. In mystic Alexandria, in the Jacqueries and ecstasies of the thirteenth century, in the supernatural seventeenth century, in the delirium of the Reign of Terror, nay, even in the spiritism of to-day, the cult of Dionysus is new-born. For good or for evil, these periodic outbreaks of contagious ecstasy are parts of the history of the world.

When the drama of "Callirrhoe" begins, the wild religion of Bacchus is gaining Calydon. Within the city the altars of the elder gods still smoke, nice-ordered custom

pursues its even way; but, on the hills outside, the Maenads hold their frenzied revels, which the women of the city steal away to join; and Coresus, the priest of Bacchus, preaches to the multitude of ecstacy and fury. Old laws are breaking up; a longing for freedom and mystery is born; tumult is in the air. At this moment the play begins. The scene opens on the hills upon the morrow of a revel.

"The women lie in heaps about the court,
Their dappled fawn skins laid aside for heat;
Their ruined wreaths of scarlet briony
And fennel-staves lying across the limbs
That gleam the clearer in the glow of sleep."

Only the priest, Coresus, watches. Suddenly a Maenad starts from slumber, dreaming she has seen him slain on the altar of Bacchus. Having calmed her fears, he sends her forth to win new sisters to her service; and chief over all he desires Callirrhoe. But Callirrhoe is centred in the party of order. The curtain rises on her quiet home. She sits and spins, and her very spinning song, enjoining patience in mediocrity, is a protest against the new ideas. The door bursts open; a girl flies in and crouches at her feet—a wild, dishevelled maiden who has escaped the Maenads that enticed her to the hills. She flees for shelter to Callirrhoe's arms, and we feel that Coresus will have no easy convert here. He, however, waylays Callirrhoe at the well, and seeks to obtain her for the Bromian worship—seeks to win not only a Maenad, but a bride. He gains her heart, but not her will; she dismisses the man she loves and scorns, "the Bacchic priest," and, frantic with anger, Coresus rushes to the altar of his god and calls down a plague on Calydon. The second act reveals the city given over to death and confusion. The citizens in their despair send Emathion, the brother of Callirrhoe, to question the oracle at Dodona. In the third act he returns with a dreadful message. Callirrhoe herself, if she can find none to die for her, must die for scorn of Bacchus' priest. None steps forward to perish in her stead; lovers and kinsmen stand afar off. But Coresus, having raised the knife to slay her, plunges it instead into his own bosom and dies, leaving Callirrhoe his latest Maenad.

In so hasty a sketch we pass over much that is crude and much that is really powerful. We leave out the character of Machaon, the humane and sceptical physician, who is the virtual hero of the piece (it is a thousand pities that Mr. Field converts him at the last!). We say nothing of the coarse, but pathetic, sketch of the old virgin priestess, with her heart of nineteen in a body of ninety; nor of the truly charming and touching figure of the little Faun, who represents whatever is most innocent and fairest in the Dionysan nature-worship.

We have no space to speak of "Fair Rosamund"—a far inferior effort. But this also has passages of picturesque imagination with promise for the future, particularly in the sketch of the Quixotic, unworldly old knight, Sir Thopaz. And here, also, Mr. Field wages war against a conventional, routinist conception of life and duty—striving to show that morality is a personal quality, not a condition to be achieved by recipe. A saint may sin and still be a saint; a villain smile and smile

and be no less a villain. This we imagine to be the motive of "Fair Rosamund."

It will be seen that here is a young writer with plenty of convictions and plenty of courage. In addition, we may credit him with a fresh gift of song, a picturesque and vivid style, as yet without distinction or reserve. But it is rather the firm design than the technical merits of his book which denote it as a work of promise.

A. MARY F. ROBINSON.

A COUPLE OF AMERICAN PASTORALS.

Ranch Notes in Kansas, Colorado, the Indian Territory, and Northern Texas. By Reginald Aldridge. (Longmans.)

Gone to Texas: Letters from our Boys. Edited by Thomas Hughes. (Macmillan.)

STOCK-GRAZING literature has of late been rather rank in "the Row," though most frequently what purported to be merely an innocent diary "published by request" proved before long to be an ingeniously disguised prospectus of a Ranch Company. It is satisfactory to find that neither of the two books before us appears under any such false pretence. Mr. Aldridge seems to have made his fortune, and has nothing to sell to his pecunious countrymen; and though Mr. Hughes acknowledges that his nephews wrote the letters which he has so skilfully pieced together, without the faintest idea that they were ever to appear in print, no attempt has been made to interpolate the usual platitudes about "boundless resources" and so forth. No one has pressed Mr. Aldridge to give his experiences to the world. He does not seem to have even kept a diary with views anent future book-making, but simply jots down "whatever he could remember that seemed likely to interest the general reader or to assist anyone in forming an opinion as regards the suitability of the life in connexion with his own predilections and pocket-book."

The result is an unpretentious and very pleasant little volume. Literary grace is not strained after, though sometimes attained; and its pages are entirely wanting in that affectation of humour which renders so depressing the maiden efforts of duller men. The impression these "Notes" leave is that the author is an energetic, intelligent young Englishman who, finding civil engineering on the Great Western Railway not so brisk as he had hoped, embarked in a pursuit as widely different from that to which he had been bred as it is possible for one profession to be to another. All he knew about Kansas and its cattle was derived from some letters of "St. James" in the *Field*. Yet, by shrewdness and indomitable pluck, or, as Mr. Aldridge prefers to put it, "good luck," he has been enabled, after less than seven years, to become a substantial "ranchman," whose herds graze, if not on a thousand hills, at least on a good many acres, for which he has not paid. The youth who is fired with ambition to be a "cowboy" cannot do better than read these Notes. Everything, so far as we have tested the statements, seems to be set down honestly, without exaggeration, and devoid of untoward intentions against the purse of the promoter. How much it costs to buy stock, when it is best to sell them, and

the figure that they bring in different markets are all detailed with minute accuracy. After studying these calculations the novice may not be quite ready to begin business as a grazier on his own account; but he will be in a position to know whether the rough life is likely to suit him, what kind of experience he may expect, and, above all, whether his exchequer will bear the experiment.

Mr. Aldridge was reasonably successful. However, he warns those who might imagine his case to be a typical one, that the conditions for success in the future are by no means so favourable as they once were. Land is getting scarcer, and there are now few places where a man can drive in a herd of cattle and establish a run without asking leave of anybody as he could a few years ago. Now, he will usually have to buy out someone already in possession. There are still unoccupied ranges in Montana and perhaps in Wyoming; but south of these Territories it is hard to find a tract not already claimed by a prior occupant. A large ranch can only be got by tacking together a number of smaller holdings. Beef is not likely to diminish much in price as years advance, for the cattle exported bear a very small proportion to those consumed within the bounds of the United States, or which must in future be required for filling the mouths of the millions who by that time will swarm over the length and breadth of the great Republic, though it is scarcely possible in days when so much money is seeking investment that any business can long continue to pay at the rate of forty or fifty per cent. The "big boom" is over, and if a "rancher" is not to land himself in the Kansas City representative of Queer Street, he had better calculate his profits at a half or third of that interest, and think himself fortunate if he obtains as much. On all such points, Mr. Aldridge is a safe guide. His pages are never wearisome, even to the reader whose acquaintance with cattle is on a par with what Dr. Johnson declares was the extent of Goldsmith's knowledge of natural history. The four plates help to elucidate the text; and if only the publishers had hinted to the author that a table of contents and an index are delicate attentions always appreciated by the public we should have had little except praise to bestow on one of the latest additions to the Anglo-American library.

Gone to Texas is a volume of a somewhat similar type, and equally without an index. Not many years ago, when an American desired to express in emphatic language the fact that a youth had gone to the dogs, he employed the letters "G. T. T." These were in the days when the territorial judge was shown an eighteen-inch bowie knife as a complete edition of the "Lone Star" Code, and when a traveller, after passing an agreeable evening in the bar-room of a Houston hotel, was asked, in an enigmatical manner, "What mout have been your name *before* you left the States?" There are still a good many Texan citizens who have changed their patronymics with their sky; and only recently a public school in one of the rural districts had to be closed, the pupils being simply "walking arsenals," whose truculence endangered the community.

However, we hear little of lethal weapons in these letters, though a "cowboy" did ex-

press surprise at being asked whether he had paid for admission to a Mexican fandango "when he had his six-shooter on." Four nephews of the author of *Tom Brown's School-days* sought their fortune in that State as "sheep-men," and, though they have not yet found it, their enterprise, steadiness, and contagious energy bid fair to land them among the "prominent citizens" of San Antonio. In a Preface, penned with characteristic manliness, Mr. Hughes relates the circumstances under which "his boys" embarked on this enterprise, and leaves them to tell their own story in the letters written to him and to their father and sister, assuring us that, except for the connecting notes added here and there, the MSS. have been printed just as they were received. This editorial statement was scarcely requisite, for every page of the book bears the impress of a boyish hand. Whether it is "Willy," "Chico," "Doctor," or "Tim" who is writing, we have before us a high-spirited, fine-principled lad, full of life and hope, and fresh from the atmosphere of Marlborough, Cheltenham, or Westminster. It is often a mistaken kindness to publish such boyish effusions, for, like the poems with which so many of us began the life literary, they are regarded by the time middle age is reached as youthful follies, which are sedulously hidden behind the more presentable volumes on the library shelves. The young Hugheses and their cousin have, however, no reason to be ashamed of their bookish co-partnery. It is not a high-class work; but it is not intended to be anything more than a description of how they fared in first facing the world, and is not unworthy of the name they bear. It is just such a book as those situated as they were six years ago will gladly welcome, for there are no after-thoughts in it. Everything is set down as it occurred; and, though we might have been better pleased had they been less chary of the family feelings by concealing some of their failures, the motive is so good that one cannot but admire the cheery disposition which runs through this narrative of how four English boys carved out independence for themselves with the aid of less capital than a year at Oxford is supposed to demand. Like Mr. Aldridge, they were graziers on a ranch—with a final *e*—but, unlike him, they devoted themselves to the humbler speciality of sheep, and, on the whole, were fairly prosperous. Their book is indeed the evolution of a ranchman. Beginning with letters home in which everything is new to the inexperienced travellers, and when their vocabulary smacks of the public school boy, it is amusing to notice how gradually the argot of Marlborough and Westminster is replaced by that of the region in which they are settled. Fowls become "chickens," treacle "molasses," aristocratic "high toned," and by Jove "great Scott." The young ranchmen cease to think—they "guess;" "mighty" is the favourite adjective; and instead of getting the advantage in a "trade" they congratulate themselves on having "the bulge" on the other party to the bargain. They do not shoot, but "lead" an animal; do not meet with luck, but "strike" it; and though Cousin Willie does talk of "learning Mexican"—by which, of course, he means Spanish—he scorns to refer to the Hispano-

American except by the United Statesese term of "greaser." There is, moreover, a fine self-reliance in the "boys," a determination to make the best of everything, a resolve never to look back, and even to believe after being a few hours in New York that it is bound in time to "lick London all to nothing."

All of this is very entertaining. At the same time the intending immigrant will learn from the "boys" far more honestly than he can from the gaudy covered, but extremely mendacious, pamphlets which the agents of land and railway companies scatter broadcast throughout Europe what kind of life he may reckon on, what work he must do, what fare he will receive, and what wages he can or cannot earn. There is little, except their own occasional misfortunes, concealed. We hear when the fence was completed, how the new thatch is working, that the well has run dry, how the bread-baking experiment turned out, what they got for the scrub in San Antonio, and that the collie had pupped—mother and family doing as well as could be expected. The picture they paint is not an idyllic one. It is a rough, hard life, among rough men, to extract a fortune out of soil which costs £20 the 648 acres, and one not to be lightly adopted by a lad who longs for the flesh-pots of London. Mr. Hughes—we note—has little to say about Rugby in this volume. Chaucer and some romantic sort of mixture of public school traditions, with the prosaic struggle to raise bread out of the cold soil of a Tennessean plateau, proved incompatible. Yet, after all, it is questionable whether it is not better to toil in the sun and lie on clay floors for the pleasure of being able to pen this sentence—at p. 187 of "Chico's" progress:—

"I spend all my spare time now looking out of the windows in the new house. It gives the country quite a new aspect, somehow, looking at it through a window, and makes one feel respectable, not to say grand. I must really invest in a top hat now, to be in keeping with the ranche."

Another stage of respectability is marked by one of them "shaving every week;" but even Cousin Tim, long before he has attained that distinction, and is working as "hired man" to another rancher, is able to write that "it's considerably harder than driving a quill in Mark Lane, but I wouldn't exchange lives for a good deal." This is the key-note to the entire correspondence, which Mr. Hughes has rendered a service to his countrymen by publishing; though we may regret that neither he nor his nephews can find room for their enterprise within the wide-stretching colonies of Great Britain.

ROBERT BROWN.

The Institutes of the Law of Nations: a Treatise of the Jural Relations of Separate Political Communities. By James Lorimer. In 2 vols. (Blackwood.)

"I CANNOT doubt," says Prof. Lorimer, giving kindly yet, as we hope, vain encouragement to Englishmen,

"that a generation of jurists who have had the courage to abandon the long-cherished distinction between law and equity will find their way by the ordinary means of subjective and objective induction back to the path of ethical consciousness—what we in Scotland call 'Com-

mon Sense'—by which the rest of mankind have been led to the fountain of nature."

He has himself laboured hard to bring us back to nature. Rather more than ten years ago he wrote his *Institutes of Law* to demonstrate the inseparable relation between jurisprudence and ethics. The principles then laid down he now applies to the law of nations, which he defines and expounds as the law of nature realised in the relations of separate nations. In his opinion, jurists since the time of Vattel have, with a few recent exceptions, been drifting farther and farther away from truth. They have divorced law from ethics. They have abandoned all absolute and necessary standards. They even speak with disrespect of the general scheme of the universe. While recognising that the empirical method (by which he means the historical method) has a legitimate function in helping us to discover natural laws, Prof. Lorimer seeks to restore to his science something of its ancient dignity, and, by finding for it a deeper foundation than comity or convention, to place it once more in advance of, instead of behind, the age.

There is a peculiar difficulty in dealing with his work. Unless his general conception of law be accepted as true, one is excited to opposition in every chapter, and is apt to undervalue the independent thought and the wide knowledge which it displays. There are, indeed, some resting-places where he comes from the clouds; and to many readers, dazed by the law of nature, these will seem the best parts of the book. After a chapter on treaties, in which we are told "that there is no such thing as a purely conventional law, and a treaty can no more create a right than it can create a man," there is a sense of relief in coming to an interesting account of the literature of legation and of the history of the consular office. Some amusing extracts from Callière's *Manière de négocier avec les Souverains* give the reader fresh strength to face Prof. Lorimer's contemptuous treatment of jurists who view the extradition of criminals as a matter of comity, not of right, and who do not treat private international law as a branch of the science of nature. A certain vehemence which characterises his style gives refreshing colour to what would otherwise be a dreary picture, but leads him to speak of his opponents in terms neither discriminating nor tolerant. It is hard to believe that he has understood them when he tells us that their refusal to treat State recognition as a matter of absolute right and duty is a proof of deficiency in scientific insight or in precision of thought or language. Such are the hard words used by one who speaks of the general scheme of the universe. Some years ago Prof. Lorimer regretted that an Adam Smith had not appeared to place politics and jurisprudence on a scientific basis. But had he appeared he would have discussed with the temperate reason of the great economist the opinions of those from whom he differed.

Is not the duty of forbearance peculiarly incumbent on the *a priori* jurist, seeing that he cannot be met with argument? To show that his theory is unreasonable would be useless, for it claims a deeper foundation than reason itself. Belief in the law of nature is really a matter of temperament. Prof. Lorimer himself, both here and in his former

work, treats the basis of law as a thing beyond discussion. "Law," he said, with the prudence and the solemnity of a theologian, "comes out of mystery just as it goes into mystery." Precluded from argument, one can only wonder that anyone who has the courage to assume the law of nature should make so little use of it. When Prof. Lorimer comes out of mystery, and deals specifically with the rules of international law, if we allow for an inevitable difference in phraseology, we find that his tests and results are practically those of writers (Mr. Hall, for instance) who think that the law of nature has nothing to do with the subject. The duty of recognition, he tells us, is determined by the interests of the recognising State, and the recognising State is the judge of what its own interests are. On the same principle are determined the duties of intervention and of neutrality; and these three doctrines—recognition, intervention, and neutrality—constitute, he says, the *corpus juris inter gentes*. What has the law of nature done but introduce the word duty? But the Professor goes farther, and says that jurisprudence is concerned not only with discovering the principles of law, but with explaining how laws can be improved. The uncertain nature of international law does undoubtedly place the jurist in this peculiar position, that in order to determine the existence of an international rule of conduct he will often have to enquire into its efficacy. For its efficacy or inefficacy will be strong proof that it is or is not a rule of international law. When he goes beyond this, and preaches better laws, he speaks no longer as a jurist. He is like an historian using his historical knowledge to advocate a republic, or like a political economist denouncing the Factory Acts. Therefore, whenever Prof. Lorimer speaks as a reformer, when he condemns the Foreign Enlistment Acts, when he closes his treatise with a reprint of his essay on the formation of an international parliament, interesting and welcome as the essay is, he has quitted his subject, and is only a witness, whose legal training gives value to his evidence. In strictness, his subject is limited to a statement of existing usages, and an estimate of the strength of public opinion which enforces them. The jurist, as jurist, must take Lady Teazle's advice, and leave honour out of the argument.

Of particular topics there is not room to speak. Suffice it to say that the author repudiates, as he has done ever since he wrote his *Constitutionalism of the Future*, the doctrine of the equality of States—a repudiation perfectly just, if to suggest new law be part of the jurist's business; that he accepts the principle of extraterritoriality, and applies it even to merchant vessels; that he holds, confessedly in defiance both of authority and usage, that war can be jurally waged only between States in their corporate capacity; and that he reconciles this latter doctrine with the right of capture of private property. There are some curious omissions in the book. No account is given of how a State may acquire rights of property over territory; yet in colonisation important territorial questions are constantly being raised. The law of blockade is only casually referred to; and as to contraband, there is only the statement,

which is also confessedly "at variance both with dogma and usage," that the author can make no distinction between munitions of war and ordinary commodities. Strangely enough, he promises a fuller discussion both of blockade and of contraband, and, so far as we can see, forgets to give it. He makes some amends, however, by setting out in an Appendix, which occupies half the second volume, a number of useful Acts and documents—among others the United States' instructions for armies in the field, a report of the Brussels Conference of 1874, the Geneva Convention of 1864, and some documents of the Institute of International Law. Unfortunately, he has entrusted the drawing up of a list of writers on international law to M. Ernest Nys, who has not done it very well. Though the list seems intended to be fairly complete, there are omitted the names of Bar, Calvo, Field, Hall, Laurent, Phillimore, Stowell, Twiss, and Westlake; and yet Cousin finds a place.

Still, when all deductions are made, Prof. Lorimer's work is welcome. If it has not the scientific character which it claims, it is, at any rate, an interesting treatise on international conduct, from the pen of an able writer, who has wide interests, decided opinions, and a command of vigorous language. He regrets that men of first-rate ability have not applied themselves consistently to international law; and his readers will regret that, led away by an old and barren verbal philosophy, he himself has served it less well than he could have done.

G. P. MACDONELL.

Italian and other Studies. By Francis Hueffer. (Elliot Stock.)

DR. HUEFFER'S new volume is another example of the modern abuse of reprinting magazine articles in book-form. The author himself, in the Preface, not only admits the abuse, and deplors it, but resigns himself to it, declaring that "books, in the proper sense of the word—that is, organisms developed from a central idea—are in consequence becoming rarer and rarer in our literature, and collections of essays take their place." In that case *les livres s'en vont* would be, alas! too true, and the prospect of a literature almost exclusively composed of books in the style of the one we are reviewing would be sad beyond words. However, let us be less pessimistic, and console ourselves with the existence of many excellent books in which essays, though they may have appeared at odd times in different magazines, have been yet thought out as so many links of a plan, and, if not as different exemplifications of some particular theory, at least with a leading thought running through them all, and stringing them together.

Dr. Hueffer is essentially a clever journalist, especially pleasant and almost instructive when treating of music—as, for instance, in his excellent accounts of concerts and of operas in the *Times*, which are often equal to Herr Hanslick's delightful *feuilletons* in the *Neue Freie Presse*. But when he transfers to the pages of a serious Review or of a volume the same journalistic style, we have the right to demand of him something better, more serious, and deeper. We cannot be satisfied with his habit of merely stating fact

after fact, with no critical observation, and apparently with the sole object of chatting, of giving either short descriptions or biographical sketches of eminent persons, of telling enough anecdotes to fill a month's literary gossip in a dozen weeklies—and nothing more. Thus, when he speaks of Carducci, we would require more knowledge of his poems and of his position in our contemporary literature, and less twaddle about what the Queen of Italy thinks of him. Again, in the Troubadour article, we would do away with Arnaut Daniel's Life, thrust in with the excuse that he is considered the inventor of the "sestina" (which, as a Life, is far less interesting than those of many other Troubadours: Bertrand de Born, Peire Vidal, &c.), and learn something more about the question whether certain metrical forms of the South are of Provençal or Italian origin—which still causes much discussion among our Italian Professors of Provençal Literature, who, by-the-by, are numerous, notwithstanding the author's assertion that Mussafia (a Dalmatian) is the only "Italian writer of eminence who could be cited." We omit many other instances where useless gossip occupies the place of healthy criticism, and come to the opening article, on "The Poets of Young Italy," which by its position, and its having contributed to give the title to the book, ought to be the most important.

Unfortunately, this is not the case; and it strikes an Italian as the work of a man who is not thoroughly acquainted with the language (or else he could not find Praga's verse less harmonious than Carducci's), and who is badly informed about the relative merit and position of our contemporary poets. Thus he has not understood the real importance of Emilio Praga's poems, and seems to consider him as a fellow-worker, and not as the precursor, of Stecchetti. Praga belonged to that literary *bohème* in Milan which, about the sixties, proposed to present the new nation with a new poetry—not only modernly realistic in thought, but also in form. He and Boito and Cammerana and others wrote serious lyrics in popular language—viz., as it is spoken—in opposition to the conventional style which has been for centuries one of the banes of Italian poetry. Now, Stecchetti, belonging to the same school, found the way paved before him; and, appearing about fifteen years later with a finer lyrical flow and a greater perfection of form, received not only more attention, but also much of the applause due to that earlier Milanese movement which is partly misunderstood by Dr. Hueffer. Again, he has not in the least understood Carducci's importance, and says he does not "in any way differ from the style of Monti and Manzoni." This shows how the author merely considers their common use of classical subjects, without observing the great difference which lies between the pseudo-classic feeling of all Italian poetry from the Renaissance till our day and the new poetry of Carducci, where the true classical spirit and a clever imitation of the real Latin form are blended with much modern thought and artistic realism—a difference parallel to the one which separates Rossetti from Walter Scott, or any mediævalist of to-day from any romanticist of the first quarter of the century,

with regard to the real spirit and form of the poetry of the Middle Ages. Dr. Hueffer seems astonished at the feeling for nature which fills Praga's poems. "He is a real lover of nature," he declares,

"which is not saying little of an Italian poet, for the resplendent scenery of the South has curiously enough left slight traces in the poetry of Southern nations; the Troubadours of Provence refer to blue skies and spring blossoms in the most conventional manner, and the great Italian poets of the Middle Ages were not, at least *par excellence*, lovers of nature, any more than Raphael and Leonardo were landscape painters."

But whoever expected to find the very modern sentiment of nature for nature's sake in any poetry of the Middle Ages? And, by remarking its absence in Southern verse, does Dr. Hueffer mean to imply that it is to be found in the mediæval poetry of other nations, or that it is superior to those exquisite pictures of which the *Canzoniere* and the *Divina Commedia* are full? But we are led to suspect that he is not very familiar with our mediæval poetry by reading the second article, on the literary friendship of Petrarch and Boccaccio, in which, speaking of Petrarch's "intentional ignorance of Dante's chief work through fear of unconsciously becoming an imitator," he forgets to mention the *Trionfi*, where our great sonneteer proved the contrary, not only by imitating the Divine Comedy, but by naming Dante first among all the modern poets he meets in his "Vision of Love."

The two next contributions are reproductions of passing articles from the *Times*, unluckily not on musical topics. As to the one on Rossetti's pictures, which could only have an interest at the time of the exhibition, we cannot see the necessity of its being republished when we have such a satisfying account from the pen of Mr. Sharp, unless it be to impress upon us a view (which is not new) on the development of Rossetti from a dramatic painter to a painter of beauty. In "Music and Musicians" Dr. Hueffer finds himself more at home; and, as this is a review of Grove's *Dictionary of Music*, he is not obliged to stick to one particular subject, and can ramble pleasantly from one part to the other of the Dictionary, and indulge in many biographical sketches and in much telling of anecdotes. "The Literary Aspects of Schopenhauer's Work" is a rather novel subject, and shows us Dr. Hueffer in his popularising mood when preparing for the common palate some abstruse or not easily accessible works, such as *Oper und Drama* or *Die Welt als Wille und Vorstellung*, or simply poems of Troubadours and Latin letters of Petrarch. In this article he discloses to us a less-known side of the philosopher of Frankfurt. To many who judge Schopenhauer only by his reputation, and class him with Kant, Hegel, or any other great thinker of abstruse questions in abstruse form, the well picked out bits which Dr. Hueffer translates from the *Parerga und Paralipomena* will be a revelation, as they show Schopenhauer in a comparatively new light—viz., that of an original *causeur*—a sort of combination of the last-century English essay with that Parisian wit and clever paradox which, intermixed with German gravity, gives such a delicious

flavour to Heine's and Börne's prose. The lecture on "Musical Criticism" is the best thing in the book, by far the most thought out and complete—interesting, too, because it gives us the opinions of one of the leading musical critics of the day on his own profession, and amusing for the brilliant way in which he speaks of modern singers, audiences, critics, and all that is concerned with the musical life of the time. The closing article is especially interesting to a foreigner on account of the glimpses of the history of English music, while the general reader is attracted by the pleasing figure of Mr. Pepys as a musician.

As we close the book, the impression left is that of having been chatting with a clever friend who thought us too dull to understand thoroughly the subject he was talking about, and who contented himself with giving us a superficial account of it, mingled with much talk about private episodes of great artists, in order to amuse us—just the sort of companion that a fashionable woman likes to have to tea in order to obtain from him a smattering on some serious question of the day, while the last number of the *World* or the last new society novel lies on her lap.

CARLO PLACCI.

THE PROLEGOMENA TO TISCHENDORF'S NEW TESTAMENT.

Novum Testamentum Græce ad antiquissimos testes denuo recensuit apparatus criticum apposuit Constantinus Tischendorf. Editio octava critica major. Volumen III. Prolegomena scripsit Casparus Renatus Gregory. Additis curis Ezrae Abbot. Pars prior. (Leipzig: Hinrichs; London: Williams & Norgate.)

NEW TESTAMENT students will welcome the Prolegomena to Tischendorf's eighth edition, the first part of which is now published; and, though the whole work is well worthy of careful study, they will, no doubt, turn with special interest, in the first place, to any passages bearing on points which may still be considered as, to some extent, under discussion. The principles followed by Tischendorf in the construction of his text, or the successive editions of his text, are pretty generally understood. They are here set forth in considerable detail, partly in his own words, with many instructive examples; and the result, I think, must be to establish their general soundness. No doubt the best critical texts still present numerous variations, as is evident from the collation here given of Tischendorf with Tregelles, and with Westcott and Hort. But these are of little importance compared with the points on which they agree; and the reader will have no difficulty in assenting to the judgment of Dr. Gregory as to the frequent agreement of the text of Westcott and Hort with that of Tischendorf—an agreement which, he remarks, would be greater had the latter given his marginal readings. Nearly ten years have passed since Tischendorf's death, and in the meantime New Testament criticism has not stood still. It would certainly be interesting to know how the eminent critic would regard the labours in his own field of our English scholars were he still alive; but, if Dr. Gregory may be understood to speak for him, there can be no doubt that his recognition would be ample. That this

scholar apparently accepts their recension theory is not without significance. "Jam pæne," he says,

"consenserunt viri hujus rei peritissimi, tres vel potius quattuor fontes, bis binos, agnoscendos esse—Alexandrinum scilicet et Occidentalem, Antiochenum et Constantinopolitanum, e quibus codices nostri quodammodo originem trahant. Nunc autem ex vv. ill. Westcottio Hortioque discimus, non solum fontes hos re vera exstitisse, sed etiam sub Alexandrini nominis ambiguitate latere quintum, Antio-Syriacum et ipsum qui cum et Alexandrini et Occidentalis erroris expers sit, eximiam quandam integritatem sibi vindicet."

The volume concludes with a descriptive catalogue of the uncial MSS., under which head Dr. Gregory does not fail to notice the suspicions of the Sinaitic suggested by Prof. Donaldson in an article in the *Theological Review* for January 1877. What further evidence, he asks, could Tischendorf have given of the genuineness of his discovery? He gave a minute account of all the particulars connected with the finding and removal of the MS., with the names of the persons concerned; and as to its history from 1844 to 1859, there is none to tell, seeing it lay quietly during those years, as it had lain for so many years previously, in a monk's bed-chamber. In short, Dr. Gregory is able to say that, having had the most ample opportunities of examining Tischendorf's letters and papers, he never found the slightest trace of bad faith. What, however, about the relative age of the Sinaitic as compared with the Vatican? It must suffice to say here that this writer considers the attempt of Dean Burgon to prove that the Sinaitic is fifty, seventy-five, or a hundred years later has been demonstrated by the late Prof. Abbot to rest on no foundation.

That Dr. Gregory is well qualified to act as Tischendorf's successor and representative, this work is sufficient to prove; his knowledge of MSS. is understood to be extensive and minute, and the present work has been broken off in order to give him the opportunity of examining some more of the cursives. The volume now printed begins with a short sketch of the critic's life, and a list of his works occupying more than fourteen pages, and showing an enormous amount of labour. Then follows the dissertation, in which Tischendorf's words are used when they are available; otherwise, his sense and spirit are adhered to. A note at the beginning explains that pp. 33-68 give Tischendorf's very words; but here seems to be some mistake, since, though Tischendorf's words can be recognised, he is spoken of throughout these pages in the third person. In a work containing so many minute references some errata may be well excused; but that there should be a necessity for more than two closely printed pages of "addenda et emendanda" is a circumstance to be regretted. ROBERT B. DRUMMOND.

NEW NOVELS.

- The Wizard's Son.* By Mrs. Oliphant. In 3 vols. (Macmillan.)
Keep Troth. By Walter L. Bicknell. In 3 vols. (Hurst & Blackett.)
Viola Fanshawe. By Mabel Collins. In 2 vols. (White.)

Goddess Fortune. By Thomas Sinclair. In 3 vols. (Trübner.)

Three Sisters. By Anon. In 2 vols. (Sampson Low.)

Mrs. Willoughby's Octave. By Emma Marshall. (Seeley.)

No contemporary writer of fiction has such a command over the supernatural and the weirdly spiritual (which is separated from the supernatural by the thinnest of partitions) as Mrs. Oliphant; and there is an abundance of both in *The Wizard's Son*. As a matter of fact, however, the story would have been all the better without its mysterious "warlock lord," a compound of the ancient alchemist and the Goethean Mephistopheles, who gives sinister advice, dabbles in chemicals, and in the end causes a great conflagration, with no worse result than that of throwing Oona Forrester and Lord Erradeen into each other's arms in the very jaws of death. Mrs. Oliphant's wizard is neither one thing nor another; he should have been more, or he should have been less, of a man. Even at the end of the third volume one cannot be certain that he is not a nightmare—the product of the excited brain or the disorganised digestion of Lord Erradeen. Besides, Mrs. Oliphant had to hand a quite earthly and sufficiently resolute evil genius in Capt. Underwood, the young peer's familiar in the days when he was plain Walter Methven, doing no good, and indeed nothing in particular, in Sloebury. Had she given Underwood rope enough, we might have had a very interesting conflict, of the kind Mrs. Oliphant delights in describing with all her subtlety of detail, between him and Oona Forrester, or, in other words, between the worse and the better elements in Walter Methven's nature. If the reader can shut his eyes to the unrealities in *The Wizard's Son*, he will find it very enjoyable. It has no elaborate plot; and, in consequence, the characters that figure in it are, if possible, more at Mrs. Oliphant's command than the beings of her creation usually are. Even she has never given us anything better than her picture of the society of the little town of Sloebury, agitated by the news that the good-for-nothing Walter Methven has suddenly been transformed into a peer. The transitions from Sloebury, all matter-of-fact and gossip, to the Highlands, steeped in simplicity and superstition—from Julia Herbert to Oona Forrester—are managed with great skill. Walter Methven, as Saxon sense brought face to face with Celtic witchcraft, is a very difficult subject to treat, and, but for the power of the artist, would have been a blurred and unsatisfactory portrait. As usual, Mrs. Oliphant's Scotch folk are perfect—Hamish, McAlister, the Highland minister, the Edinburgh lawyer (is not Mr. Milnathort's devotion to a Scotch breakfast that winds up with marmalade rather antiquated?), and, above all, Symington the retainer of the Erradeens, who fastens upon Walter as his property the moment he sees him, and is not to be imposed upon by his master's impatient attempt to get rid of him by the fiction of a "man" whom he professes to have engaged to attend upon him. In Mrs. Oliphant's portrait-gallery there are so many anxious and excellent mothers that when we say Mrs. Methven is rather disappointing we are very far from hinting that

she is a failure. Of the female characters Julia Herbert, the clever Sloebury adventuress, is the best. She is quite a worldling, indeed; whereas Oona Forrester, whom Walter Methven ultimately marries, is all magnanimity. But then Oona, like Miss Milnathort, the lawyer's invalid sister, has come under the spell of that nuisance of a wizard, and, like him, is somewhat of a phantom. Julia is delightfully real, and, in spite of her scheming, which circumstances have forced her into, not absolutely selfish. One is positively grateful to Mrs. Oliphant for giving her a "jolly" husband at the end of the third volume in Major Antrobus.

Plot is the strong point, satire run to farcicality is the pervading weakness, of *Keep Troth*. The central incident of the story, the stealing of the child of well-to-do parents, is, indeed, as commonplace as it well can be. But Mr. Bicknell shows no little skill in devising new situations for both the stolen and the substituted child, and in bringing them together at last under tragic circumstances. Stanton, whose real name is Arnold, and Jean, whose real name is Stanton, make very good foils and rivals; and so do Dora Betterton, who loves the true and marries the false Stanton, and Molly Magaire, who loves both, is "under the protection" of both, and yet, in her own expressive rather than elegant language, "keeps straight." Were it not, too, for Mr. Bicknell's unfortunate tendency to caricature, his Neoptolemus Tudge, the kindly proprietor of a travelling Diorama, would have been very effective as a kind of male Mrs. Jarley. But this tendency spoils the whole book. Mr. Bicknell is plainly under the impression that he has a satirical vein, and gives pictures of missionary enterprise in London, of a fashionable school, and of a sensational trial which are not of the nature of comedy, but only of burlesque. There is far too much coarse and unpleasant dialogue—unnecessarily coarse and unpleasant—in *Keep Troth*. Thus it is bad enough that, when Jean meets Molly Magaire, whom he knew in the days when, as a boy, he sold matches and newspapers, he should ask her if she is "living in sin," but it is still worse that she should reply that she "is in clover." Mr. Bicknell has much to learn; possibly also some capacity for learning.

Viola Fanshawe is an atrociously vulgar story—vulgar in sentiment, vulgar in language. It would be difficult to say which of the persons who figure in it is the most odious. A Mrs. Vane, who indulges in slang and champagne, and talks about "fellers" and "being mashed," and "playing propriety," and "lugging volumes of Zola," is not worse than Viola Fanshawe herself, an adulteress in intent, who is ready to desert her child and her "star" actor husband for a selfish scoundrel, and whom that scoundrel finds "at the dinner table, her liqueur glass held in her lovely hand, her mouth fragrant with sweetmeats, his diamonds gleaming on her neck." The less said about such a book as this the better.

Mr. Thomas Sinclair should have termed his *Goddess Fortune* a new way to reproduce old essays and addresses. These three volumes are really a collection of fearful and wonderful treatises on such subjects as

aristocracy, democracy, and Horace's *Dea Fortuna*, not to speak of fate, free-will, foreknowledge absolute, put into the mouths of various persons, especially of one Brend, member of Parliament and (without knowing it) heir to an earldom. If Brend was as much of a bore and a retailer of political and philosophical crudities in the House of Commons as he certainly shows himself to be in private houses, how delighted his colleagues must have been at his removal to the Upper Chamber! The plot of *Goddess Fortune*—such plot as it can be said to possess—turns, as in *Keep Troth*, on the exchanging of children at their birth. But the story drags sadly; and there is no adequate reason for the *pseudo* Lord Ralford committing suicide and for Miss Maude Grey going mad.

It is difficult to find any object in the writing, much less in the publication, of *Three Sisters*, which is an account of the experiences of a struggling Irish family in a German town. It is made up almost entirely of school-girlish high spirits and comic German-English. It is, in fact, a long fit of giggling, quite innocent, but very silly. There is a rather sad death in the book, and a "funny" marriage; but the plot is quite as little deserving of notice as the humour.

Mrs. Marshall has given an affected title to her new "tale," for "Mrs. Willoughby's octave" simply means Mrs. Willoughby's family. It is, in reality, a rather pleasant story of domestic life. Devoid of passion, and almost devoid of plot, it has been written with a purpose, and a religious purpose; but that is not thrust upon the reader. Each member of the "octave" is carefully sketched. David Willoughby the unselfish, George Burnley the self-indulgent, and Frieda, who unites and holds the balance between the two, stand out from the characters around them as good portraits. Mrs. Marshall indicates in Lady Katherine, Frieda's well-intentioned tyrant, that she might achieve some success as a quiet humorist if she were to allow her powers free play.

WILLIAM WALLACE.

CURRENT LITERATURE.

THOUGH the works of Elizabeth Barrett Browning are neither so voluminous nor so expensive as those of her husband, yet they have never been collected into a cheap edition. It is now nearly twenty years since a selection from them was formed by Mr. Browning, which was followed later by a second; but the price of each series was fixed as high as 7s. 6d. At last Messrs. Smith, Elder, & Co. have issued a new edition of these two volumes of selections at the price of 3s. 6d. each, uniform with Mr. Browning's selections from himself. As we said in noticing those, if anyone must be content with one of the volumes only, let him take the first, even though it does not contain the "Vision of Poets." "Aurora Leigh" must, of course, be sought in a volume by itself; but otherwise these two volumes will probably be accepted—by all except students of literature—as an adequate representation of Mrs. Browning's genius.

Day's Collaçon: an Encyclopaedia of Prose Quotations, from the Earliest Ages to the Present Time. Compiled and Arranged by

Edward Parsons Day. (Sampson Low.) The author is an American, who has devoted his life to the production of the work before us. According to the statistics supplied in the Preface, it contains "nearly forty thousand quotations from over eight thousand authors on more than two thousand subjects." We cannot honestly continue the quotation, and say that it ought to "find a place on the table of every scholar, author, journalist, statesman, and divine, and in every library in the United States and the British empire." We must content ourselves with commending the externals of the volume—it is well printed and well bound; the steel engravings are better than the wood-cuts. The entire work, and in especial the Biographical Index, shows an extraordinary amount of industry which would have been more profitably devoted to a higher object.

The Tribes on my Frontier: an Indian Naturalist's Foreign Policy. By EHA. With Illustrations by F. C. Macrae. Second Edition. (Thacker.) Having somehow missed this book on its first appearance, we must not let the present opportunity pass. We know not what name is concealed beneath the initials on the title-page (if initials they be), but the author has no reason to be ashamed of his work. In the matter of subject Mr. Phil Robinson has been his model, though we do not mean to imply that he is guilty of any imitation. His style reminds us rather of that most brilliant of modern Anglo-Indians, the lamented Aberigh Mackay. It has the brevity which is the soul of wit, and a delicacy of allusion which charms the literary critic. The illustrations are not unworthy of the text. If Mr. Macrae fails in drawing the human figure (as most other Anglo-Indian artists have failed before him), he has certainly succeeded in catching the quaintness of obscure animal life upon which his author dwells so fondly. To the new edition some six or eight fresh pictures have been added—chiefly tail-pieces; but these are not all by Mr. Macrae. It is right to state that the book owes a good deal (unlike most Anglo-Indian books) to the handsome manner in which it has been produced.

To his other exceptional gifts Prof. Sayce adds the rare faculty of popular exposition of facts and theories remote from popular knowledge. Hence his little book entitled *Fresh Light from the Ancient Monuments* (Religious Tract Society) will be welcome to all those intelligent readers of the Old Testament who, having themselves neither time nor talent for original research, are anxious to learn what are the principal results of modern discovery and decipherment in the broad field of Oriental archaeology. Mr. Sayce's work will be the more appreciated by this class of students inasmuch as it is, so far as we know, the only one of its kind accessible to English readers. That it has been well done we need hardly say.

Oure Tounis Colledge. By John Harrison. (Blackwood.) Mr. Harrison has done well to republish in the form of a little volume the sketches of the foundation and early history of the University of Edinburgh which he contributed to the *Scotsman* newspaper on the occasion of the tercentenary celebration. They are much better written, much more clearly the result of painstaking investigation, and much less "sketchy" than papers of the kind usually are. Besides, Mr. Harrison has obviously had a special object in writing them. If he did not, in the first instance, intend them to be a direct counterblast to Sir Alexander Grant's portly *Story of Edinburgh University*, his purpose was to indicate more clearly than Sir Alexander has done the part played by the citizens of Edinburgh during the early history of their "Tounis colledge" three hun-

dred years ago. Apart from the controversy about "the lost charter," of which he takes a different view from Sir Alexander, Mr. Harrison certainly makes good the claim of the enlightened civic authorities of Edinburgh, whose "director" in things both spiritual and secular was Knox, to be considered the founders of the university. He gives an interesting account of the rise of the medical school of Edinburgh, and very agreeable pictures in the Robert Chambers vein of the city in the days of Carstairs and Robertson.

THE Edinburgh tercentenary has also given occasion to two other publications—a reprint of an historical sketch of the university, originally published by the late Principal Lee in 1840 (Edinburgh: David Douglas); and *Viri Illustres* (Edinburgh: Pentland), which is a collection of short biographical notices of men connected with the university. The printing and general appearance of both little volumes deserve commendation.

Trafalgar: a Tale. By B. Perez Galdós. From the Spanish, by Clara Bell. (Trübner.) Señor Perez Galdós is the Erckmann-Chatrian of Spain, and this is the first novel in the long series of the "Episodios Nacionales." In works of this kind we do not look for the highest polish of art; the rapid movement of external event which fills the crowded canvas hardly leaves space for subtle analysis of character or for philosophical reflection; only the salient traits of each personage can be marked out, and these must often be exaggerated. It is sufficient if the verisimilitude be such as we meet with in the better cartoons of *Punch*, where the substantial likeness is preserved under all varieties of dress and distortion. Battles and political events are not described from the point of view of the strategist or of the statesman; the impression sought to be created is rather that given by the most able of the war correspondents of the present day. Judged thus, although hardly equal to his French prototypes, Perez Galdós may fairly claim success. If *Trafalgar* cannot be deemed one of his highest works—indeed, no one of the "Episodios" equals the best of his other novels—it is peculiarly interesting to Englishmen. It is written with true dignity; there is nothing in it of the bitterness of wounded vanity, like the everlasting French cry of "perfidie Albion." Full justice is done to the skill and courage of Nelson, and to the humanity of the victors; while English readers may learn, perhaps for the first time, what the intrepidity of Spanish admirals was who, fighting under a leader whom they distrusted, in a cause really alien to their hearts, went to the combat with ships unprepared and crews untrained, and died nobly for their country's honour. A false note, in which the design of a future steam and ironclad navy is put into the mouth of a braggart and a liar, somewhat mars the conclusion; but the other characters, though hastily sketched, are good conventional types of the Spaniards of their day.

The Century Guild Hobby Horse. (Orpington: G. Allen.) There may reasonably be some difference of opinion as to Mr. Ruskin's recent utterances. But it has always been possible to gather an idea of what he would be about. There is no imaginable method, however, in the madness of some of his later followers. The affectation of these persons seems to be only commensurate with their ignorance and their conceit with their incapacity. The most extraordinary exhibition of all four qualities that has yet come to our knowledge appears in the first page of the periodical bearing the above title. We despair of conveying the faintest idea of the contents of this strange publication. It is a large quarto of about a hundred pages, adorned with illustrations conceived in imitation of Blake,

and containing prose and verse in large type, and with prodigious margins. The publication appears to be edited by Mr. Arthur H. Mackmurdo, and that gentleman's name is almost the only one that appears in its pages. It appears at least ten times. Our guess would be that the prose is nearly all by one hand, and the verse by another hand. The editor tells us that he purposely avoids "loud trumpet-blast of great names;" moreover, he thinks it is due to his poet to hold back his name until "his whole self has sought and found expression." That the verse is destitute of form, save in a few instances of the Shakespearian sonnet, is the least of its faults. It is destitute of brains, whatever "great name" may lie judiciously hidden in its anonymity. We suppose that it affects to deal, through the channel of human passion, with great psychological problems. It does not touch them. It is surely time that this sort of literary nakedness should be called by its proper name. A long-suffering public could hardly tolerate another instalment of such nonsense.

MR. BIKÉLAS' promised translation of *The Merchant of Venice* into Modern Greek—*O'Euprosopos τῆς Βενετίας*—has now been published at Athens (Koromelas), and fully sustains the reputation which the translator has already made by his versions of Shakspeare's principal tragedies. He tells us in his Preface that he hesitated long before attempting one of the comedies, because he was strongly impressed with the difficulty which one people finds in appreciating the humour of another. That this difficulty exists is unquestionable; in order to see it, we have only to compare the satirical newspapers of the various countries of Europe with one another, and to observe how widely different is their estimate of what is amusing. Indeed, we are disposed to regard it as one of the strongest proofs of the fitness of the author of *John Bull et son Ile* to be a critic of English life and character, that he is able fully to appreciate *Punch*. But, notwithstanding this difficulty, there are excellent translations of *Pickwick* both in French and German; and in all humour which has a typical character, and is not simply burlesque or drollery, there is something which appeals to everyone. Of Shakspeare's comedies this is especially true; and, besides this, they are to so great an extent melodramas that the comic portion forms only one element in them, though a very important one. The real test of the translator's success in this instance will be the reception which the play meets with from an Athenian audience when it is put upon the stage. So far as a reader can judge, Mr. Bikélas seems to have triumphed over his difficulties; for instance, the soliloquy of Launcelot Gobbo about running away from his master, and the colloquy between him and his father which follows, appear to us to be excellently rendered. The more impressive parts of the play, such as the trial scene, are very effectively given; and, in the notes which are appended at the end of the volume, Mr. Bikélas shows himself to be familiar with the latest Shaksperian criticism.

MESSRS. ROUTLEDGE have issued new and pretty editions of Miss Betham-Edwards' *Snow Flakes* and *Little Bird Red*, which were originally published by Messrs. Sampson Low in 1860 and 1862.

NOTES AND NEWS.

MR. BROWNING is being painted by his son, in all the glory of his scarlet Oxford doctoral gown, for Balliol College, of which he is an Honorary Fellow. He sits in one of the old carved Italian chairs which we know in the engraving of his wife's drawing-room at Florence; and on the wall is represented a piece of tapestry,

bearing the arms of the Medici, which now hangs in the poet's drawing-room. The picture is half-length, of life-size.

THE Rev. W. A. Harrison, of the New Shakspeare Society's committee, has removed one difficulty out of the way of William Herbert being the "W. H." of Shakspeare's Sonnets. This was, that Shakspeare would hardly have so strenuously urged a young fellow of eighteen to marry at once. At the society's meeting last Friday night, Mr. Furnivall suggested that search for like instances of young noblemen's early marriages would show the prevalence of the custom. On Saturday, Mr. Harrison found in the Calendar of State Papers that when William Herbert was only seventeen his parents had negotiated a marriage for him with Bridget de Vere, of the Cecil family; and that Herbert's mother, the Countess of Pembroke, Sir Philip Sidney's sister, was specially anxious for the match. Moreover, the confidential agent and servant of the Earl of Pembroke in the matter was Arthur Massinger, the father of Philip Massinger the dramatist; and thus a link between the Massingers and Shakspeare is probably supplied, for that in 1598 Shakspeare knew the Countess of Pembroke no reader of the Sonnets can doubt who remembers the lines—

"Thou art thy mothers glasse; and she in thee
Calls backe the lovely Aprill of her prime."

PROF. MAYOR, of St. John's College, Cambridge, will be obliged by the communication of any reminiscences of the late Dr. Todhunter, or of any letters written by him.

DR. A. NEUBAUER, sub-librarian of the Bodleian, was on Wednesday formally appointed Reader in Rabbinical Hebrew at Oxford.

MESSRS. CASSELL & Co. are about to publish a memoir of the late Dr. Humphry Sandwith, C.B., compiled by his nephew, Mr. T. Humphry Ward. Dr. Sandwith left a full autobiography, detailing his adventures in the East and his life at home with great minuteness; and upon this Mr. Ward's one-volume book will be based.

MR. CHARLES MARVIN's new work, *The Region of the Eternal Fire*, descriptive of his recent journey to the Caspian region a short time ago, will be issued by Messrs. W. H. Allen & Co. in a few days. Besides giving an exhaustive account of the petroleum industry of Baku, the book discusses the Russian position in the Caucasus, the development of Russian trade and political influence in the Caspian region, and the results of the annexation of Merv and Sarakhs. It will be copiously illustrated with twenty maps and sketches of the Caspian region, including maps of Sarakhs. Just now Mr. Marvin's works are attracting considerable notice on the Continent. His *Russian Railway to India* is being translated into French and German, his *Baku* into German, and his *Annexion of Merv* into Russian. A German edition is also projected of *The Region of the Eternal Fire*. When this work appears Mr. Marvin will have published altogether twelve books and pamphlets on Central Asia.

MR. J. H. SKRINE has written a little volume of lyrics in commemoration of the tercentenary of Uppingham School, which is to be celebrated at the end of the present month. It will be published by Messrs. Macmillan under the title of *Under Two Queens*.

A RECORD of the tercentenary festival of Edinburgh University, including the speeches and addresses delivered on the occasion, will be published immediately by Messrs. Blackwood. The volume is edited by Dr. R. Sydney Marsden.

Old World Questions and New World Answers is the title of a new book by Mr. Pidgeon, author of *An Engineer's Holiday*, which will be

published immediately by Messrs. Kegan Paul, Trench, & Co. Regarding the United States as a great alembic into which the emigrant vessels of Europe are constantly pouring a vast quantity of unknown, doubtful, and even explosive matter—the raw material of the American race that is yet to be—the author gives his readers a glance at the alchemist's home and labours.

MESSRS. LONGMAN's announcements include *My Friends and I*, by Mr. Julian Sturgis; *In the Tennessee Mountains*, by Mr. C. E. Cradock; and *Stray Shots*, being a collection of essays and papers by Sir Edward Sullivan.

MR. BROWNING has accepted in very flattering terms the dedication of Miss Ethel Harraden's setting of his lines in "Paracelsus," book 1, "I go to prove my soul," &c. Her music to his poem "Wilt thou change too?" from "James Lee's Wife," is already engraved, and is dedicated to Mr. Furnivall. "The Lost Leader" Miss Harraden is setting for four male voices; and she intends to follow it up with music for "My Star," and the beautifully tender "A Woman's Last Word."

THE united Beckford and Hamilton libraries fetched recently under the hammer the total sum of £86,444, of which Mr. Bernard Quaritch alone was responsible for £44,105. Of this latter amount, again, about one-half represented Mr. Quaritch's commissions on account of customers; the other half was added to his stock, and is now offered by him in a "rough catalogue" with prices affixed.

A CORRESPONDENT writes from Melbourne:—

"It seems curious to read of a Latin play being acted in Australia. At Trinity College, the Church of England college belonging to the Melbourne University, the students have been acting the 'Rudens' of Plautus under the title of 'The Shipwreck.' All the spectators, including, on one evening, three bishops, were of opinion that the success was decided. The play is not one much read in England, and there is no edition of it with English notes. It is said to be nearly a century since it was acted at Westminster, but a very clever fishermen's chorus written on that occasion was used with great effect in Melbourne. 'Integer vitae' was sung as the opening hymn in the Temple of Venus—an anachronism not worse than some in Shakspeare. The old man, Daemones, acted by Mr. Lewen, was considered the best part by local critics, but the *Argus* added, 'Where all acted well, it is difficult to decide who should bear the palm.' Mr. D. Mackinnon, of New College, Oxford, an *alumnus* of Trinity before his Oxford days, made a very comic Gripus. In the matter of pronunciation Melbourne Latin groans under a mixed system, and the actors were not quite uniform or consistent. The whole credit of coaching the performance belongs to the Warden, Mr. Alex. Leeper, of Trinity College, Dublin, and St. John's, Oxford, whose translation of Juvenal was reviewed in the ACADEMY last year. Mr. Leeper is soon going to England for a well-deserved holiday. So far as the college system is established in the Melbourne University it has been his work."

THE Grand Duke of Hesse has conferred the gold medal for art and science on Mr. MacKenzie, whose Opera "Colomba" was performed with so much applause on the occasion of the wedding of Prince Louis of Battenberg at Darmstadt.

A TRANSLATION.

MY SYRIAN HOSTESS (COPA SYRISCA).

My Syrian hostess stands gracefully there,
A charming Greek turban confining her hair.
There's none that can dance the fandango so well;
And she's dancing to-day is the saucy young belle.
She's dancing at home for the friends that are met,
And blithe as her step sounds the blithe castanet.
"Come enter, my gentles, you would not say nay!
You would not stay out on this hot, dusty day!"

Why, here is a sofa, come in and repose!
And wine-casks and goblets and many a rose,
And music in plenty, and plenty of fun,
And a reed-woven trellis to keep out the sun.
There's a piper that pipes like the shepherds of eld
'Neath the prettiest grotto you ever beheld.
Then there's plenty of wine—newly bottled, 'tis true,
But seasoned before it was bottled—for you.
And here is a brook which runs merrily by,
And sings the carousers a sweet lullaby;
Here posies of violets, purple and white,
And red roses mingle with orange-flowers bright;
And lilies, too, culled by the nymph of the stream,
And piled up in baskets, deliciously gleam;
And cheeses on reed-racks, so crisp and so dry,
And waxen-hued plums that will gladden your eye,
And chestnuts and apples so sweet and so red,
The choicest of wine and the choicest of bread;
The goddess of plenty, the patron of joy,
And the charms of the Love-god, the amorous boy.
Here bright grapes contrast with the mulberries' blush,
And cucumbers green hang attached to a rush.
Our guardian's statue, a scythe in his hands—
But nothing to scare the most timorous—stands.
My fat priest, * come hither! your donkey is blown,
Pray rest him! I feel for a donkey, I own.
The restless cicada sings shrill in the heat,
The lizard withdraws to some cooler retreat.
Be wise, enter in, and quaff wine at your ease,
From wine-cups of crystal or glass, as you please.
Come! weary one, lay your tired frame 'neath the vine,
And set on your head yonder garland divine.
There are kisses to gather for those who are bold;
A plague on the frowns that disfigure the old!
What! keep fragrant garlands 'mid ashes to bloom?
What! yon tender flowers to be culled by the tomb?
Nay—live we to-day—bring the wine, bring the dice,
Death twitches our ear and will come in a trice."

H. A. STRONG.

* Reading *Calybita*.

OBITUARY.

THE COMTE D'HAUSSONVILLE.

THE death is announced of Joseph-Othenin-Bernard de Cléron, Comte d'Haussonville, the historian, at the age of seventy-five. He was the representative of one of the oldest and wealthiest families of Lorraine; and his father, after being a chamberlain to Napoleon, had died a peer of France. He himself had been intended for diplomacy, and filled various minor posts previous to the fall of Louis-Philippe. But he would not bend the knee to Napoleon III. as his father had done to Napoleon I.; and his sturdy opposition to the Second Empire made it impossible for him to continue the diplomatic career, for which his studies and his turn of mind eminently fitted him. Yet had it not been for the leisure thus afforded him, and his marriage with the Princess Louise de Broglie, the grand-daughter of M^{me}. de Staël, he would probably never have turned his thoughts to literary pursuits. As it was, all his works treat of questions of foreign policy, and show his interest in the study of foreign affairs. The trustworthiness and value of his three great works—the *Histoire de la politique extérieure du gouvernement français de 1830 à 1848* (two volumes, 1850), the *Histoire de la réunion de la Lorraine à la France* (four volumes, 1854-59), and *L'Eglise romaine et le premier Empire* (five volumes, 1864-69)—and of the numerous original documents of which he made use, are well known to all historical students; but, from the very nature of the subjects, the books are not likely to be widely known. More full of general interest is his little pamphlet *La France et la Prusse devant l'Europe*, in which he examined the questions at issue in the Franco-

German War; but it was only of passing interest. By far the most interesting thing he ever wrote was the "Vie de mon père," published in his *Mélanges et Souvenirs* (1878), which possesses a peculiar charm of style, and is worthy to take its place permanently among the smaller masterpieces of modern French literature. In it he sketches to the life his grim old grandfather, Grand Louvetier to Louis XVI., when such a charge was indeed important to the hunting monarch, and of his father swallowing down the disgust of the Faubourg St-Germain, and consenting to be chamberlain to the *parvenu* Emperor, and, above all, the life of that father when a gay, young *émigré* in England. His more serious works procured him admission into the Académie française in 1869, in the place of Viennet, the dramatist; and in that capacity he had to receive M. Camille Rousset in 1872 and M. Alexandre Dumas fils in 1876. He was elected a life senator in 1878. His death leaves another vacancy among the historians in the Academy; but his career seems likely to be successfully followed by his son, now the Comte d'Haussonville, whose *Salon de Madame Necker*, which originally appeared in the *Revue des Deux-Mondes*, has had a great success, and has already been translated into English.

H. MORSE STEPHENS.

MAGAZINES AND REVIEWS.

THE new magazine which has been started in Glasgow under the title of *Sunday Talk*, with the Rev. W. W. Tulloch as editor, is quite remarkable for the amount and variety of the letterpress it gives for twopence. The June number contains twelve articles, among the writers being Mrs. Oliphant, "Shirley," Mr. Charles Gibbon, Prof. Nichol, and *emeritus* Professor Blackie, who proves how well he wears his seventy years by singing with all the enthusiasm of twenty of "Female Beauty." Mrs. Oliphant begins a new story, "Elinor," which threatens to be somewhat pathetic. In "Another Carlyle Shrine," "Shirley" tells of a visit he paid to 3 Moray Street, Edinburgh, and of his finding scratched on a pane of glass certain lines from the ballad of "Mary Hamilton" which also appear in Carlyle's Diary under date December 31, 1823. Mr. Skelton inclines to believe that they were written by Carlyle, as during 1823 he lived at 3 Moray Street, and as the characteristically Carlylian "Oh! foolish thee" follows the three lines. Mr. Charles Gibbon "edits" a very charming story by "Anatole France." Altogether this is a bright and admirably conducted little monthly.

THE most instructive article in the current number of the *Alpine Journal* (Longmans) is the Rev. F. F. Tuckett's full, but compressed, "Notes on Corsica." Mr. J. Stafford Anderson's "Schreckhorn by the North-western Arête," and Mr. C. D. Cunningham's "Decline of Chamonix as a Mountaineering Centre," both of which were read before the Club this year, are, perhaps, more enlivened than necessary by that humour which Mr. Stafford Anderson dreads from Pottinger and other Alpine guides. It may add to the pleasantness of a paper when read, but detracts from it when printed. Mr. Cunningham's exposure of the effects of the trades-unionism of the Chamonix "Compagnie des Guides," and of the "boycotting" practised by certain hotel-keepers, is well merited, and should be widely known. Tschudi is more generous in his estimate of the Chamonix guides, and gives no fewer than twenty-four names out of the "vielen trefflichen." But Mr. Cunningham's table on p. 463 speaks for itself. There is an appropriate obituary of Sig. Sella, the Italian statesman, as an Alpinist. Fuller extracts from

Mr. C. Maret's diary of travelling in Switzerland half a century ago would prove interesting.

THE current number of the *China Review* does not contain so many articles requiring notice as usual. Mr. Fauvel's paper on Chinese plants in Normandy, a sketch of the history of Formosa under the Chinese by Mr. Kleinwächter, and an anonymous contribution on the Provincial revenues are the *pièces de resistance*. The rest of the number is made up of an article on the brother of Mencius, by Mr. Arendt, who contributes also three fables of the pre-Christian era; a song to encourage thrift, by Mr. Playfair; continuations of Mr. Dyer Ball's scraps from Chinese mythology and of M. Pitou's China during the Tsin dynasty; notices of new books; and notes and queries.

THE last number of the *Revue internationale* that we have received (April 25) contains articles on "Mr. W. D. Howells," by Miss Helen Zimmern, and on "The Languages of Civilisation," by Mr. W. E. A. Axon, as well as a London Letter by Dr. Eug. Oswald, who succeeds Mr. Richard Garnett. When there is so much that is English we cannot but repeat our regret that English words and names should be so shockingly mangled by the printers. The misprints in French are also more frequent than they should be.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BASILE, G. B. F. *Curvatura delle Linee dell' Architettura antica*. Epoca dorico-sicula. Palermo. 100 L.
- BOITO, C. *Gite di un Artista*. Milan: Hoepli. 4 L.
- FRIMMEL, Th. *Zur Kritik v. Dürer's Apokalypse u. seines Wappens m. dem Totenkopfe*. Wien: Gerold's Sohn. 1 M. 20 Pf.
- GIORDANO, G. *Studi sulla Divina Commedia*. Vol. I. Naples: Furchheim. 5 L.
- GONET, G. de. *Tableau de la Littérature frivole en France depuis le XI^e Siècle jusqu'à nos Jours*. Paris: Marpon. 80 fr.
- HENNEBERT. *L'Europe sous les Armes*. Paris: Jouvot. 3 fr. 50 c.
- HUE, F., et G. HAURIGOT. *Nos petites Colonies*. Paris: Oudin. 3 fr. 50 c.
- JUNKER, V. LANGEGG, F. A. *Japanische Thee-Geschichte*. Fu-Su Chi-Wa. Volks- u. geschichtl. Sagen, Legenden u. Märchen der Japanen. 1. Cyklus. Wien: Gerold's Sohn. 8 M.
- PLON, E. *Benevenuto Cellini: nouvel Appendice aux recherches sur son Œuvre et sur les pièces qui lui sont attribuées*. Paris: Plon. 10 fr.
- RUDOLF, Kronprinz v. Oesterreich, e. *Orientreise*. Illustriert nach Orig. Zeichngn. von F. v. Pausinger. Wien: Hofdruckerei. 72 M.
- THÉOCRITE. *Les Idylles*: Traduction de J. A. Guillet. Paris: Quantin. 15 fr.

HISTORY.

- BÉARD, Ch. Jean Doublet de Honfleur, Lieutenant de Frégate sous Louis XIV. Paris: Charavay 7 fr. 50 c.
- DE CAË DE SAINT-AYMOIR, Le Vicomte de. *Notice sur Hugues de Groot, suivie de Lettres inédites*. Paris: Charavay. 5 fr.
- FRANKLIN, A. *Les Corporations ouvrières de Paris du XII^e au XVIII^e Siècle*. Paris: Firmin-Didot. 12 fr.
- HISTORIAE hungaricae fontes domestici. Pars I. Scriptores. Vol. 3. Chronicon Dubnicense. Leipzig: Brockhaus. 10 M.
- KEHL, L. *Das Leben u. die Lehre d. Muhammed*. 1. Thl. Das Leben d. Muhammed. Leipzig: Schulze. 6 M.
- LEBOY BEAULIEU, A. *Un Homme d'Etat russe: Nicolas Mikutine, d'après sa Correspondance inédite (1855-72)*. Paris: Hachette. 3 fr. 50 c.
- PEINZ, P. *Studien üb. das Verhältnis Friesland's zu Kaiser u. Reich, insbesondere üb. die frisischen Grafen im Mittelalter*. Emden: Haynel. 2 M.
- SCHROERS, H. *Hinkmar, Erzbischof v. Reims. Sein Leben u. seine Schriften*. Freiburg-i-B.: Herder. 10 M.
- THURM, A. A. *De Romanorum legis reipublicae liberae temporibus ad externas nationes missis*. Leipzig: Fock. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN, Strassburger, zur Philosophie. Ed. Zeller zu seinem 70. Geburtstag. Freiburg-i-B.: Mohr. 7 M.
- ANNALES du Musée d'Histoire naturelle de Marseille. T. I. Travaux du Laboratoire de Zoologie marine. Paris: Laffitte. 55 fr.
- BASTIAN, A. *Indonesien od. die Inseln d. malayischen Archipel*. 1. Lfg. Die Molakken. Berlin: Dümmler. 5 M.
- BECK, L. *Die Geschichte d. Eisens in technischer u. kulturgeschichtlicher Beziehung*. 1. Abtlg. Von der ältesten Zeit bis um das J. 1500 n. Chr. Braunschweig: Vieweg. 30 M.

- MEHLIS, C. *Grabbügel u. Verschauungen bei Thal-mässing in Mittelfranken*. Nürnberg: Schrag. 2 M.
- PALMEN, J. A. *Ueb. paarige Ausführungsgänge der Geschlechtsorgane bei Insecten*. Leipzig: Engelmann. 5 M.
- REHBERG, H. *Beiträge zur Naturgeschichte niederer Crustaceen (Cyclopiden u. Cypriden)*. Jena: Deistung. 1 M.
- STERN, A. *Ueb. die Beziehungen Chr. Garve's zu Kant, nebst mehreren bisher ungedruckten Briefen Kant's, Feder's u. Garve's*. Leipzig: Denicke. 2 M.

PHILOLOGY, ETC.

- BRUNS, I. *Lucrez-Studien*. Freiburg-i-B.: Mohr. 2 M.
- COHN, A. *Quibus ex fontibus S. Aureli Victoris et libri de Caesaribus et epitomae undecim capita priora fluxerint*. Berlin: Cohn. 2 M. 80 Pf.
- EBERS, G. *Der geschnitzte Holzarg d. Haabastru im aegyptologischen Apparat der Universität zu Leipzig*. Leipzig: Hirzel. 6 M.
- HAAS, Th. *Die Plurale der Abstracta im Französischen*. Ein Beitrag zur histor. Syntax. Göttingen: Vandenhoeck. 2 M.
- HEERWERDEN, H. van. *Studia critica et epicitica in Pindarum*. Utrecht: Beijers. 1 M. 50 Pf.
- OTFRIEDS Evangelienbuch. Mit Anmerkgn. u. Glossar hrsg. v. P. Piper. 2. Thl. Glossar. 4. Lfg. Freiburg-i-B.: Mohr. 3 M.
- ROTHSCHILD, Le Baron James de. *Mistère du Viel Testament*. 4^e Vol. Paris: Firmin-Didot. 10 fr.

CORRESPONDENCE.

DANTE GABRIEL ROSSETTI.

The Larches, Westbury-on-Trym: June 3, 1884.

To Mr. Waddington's interesting note on "The Sonnets of Rossetti," I may add that, when I was myself compiling a *Poetry-Book of Modern Poets*, Rossetti, while generously conceding all the lyrics which I asked leave to print, especially designated "The Sea Limits" as a poem which he wished me to include, and by which he desired to be represented.

AMELIA B. EDWARDS.

AN EARLY ROMAN MISSAL IN AN ENGLISH PARISH LIBRARY.

London: May 31, 1884.

THE parish of Langley-Marish, near Slough, has a small library. Among the books there preserved is an interesting volume of pre-Reformation date, probably the only copy of a Roman Missal of the fifteenth century preserved in an English parish church. The volume is, unfortunately, incomplete, but a careful examination shows it to be the edition in folio printed at Cologne in 1484 by Louis von Renchen. When perfect the volume contained 293 leaves in six parts, printed in black and red, the text in two columns of thirty lines each, with exception of the Canon, which is in two columns of twenty lines each; blank spaces of five or two lines are left for the versals to be added by hand. The leaves are not numbered, and there are neither signatures, nor running title, nor musical notation. Part i., consisting of the Kalendar, occupies six leaves; part ii., containing the Proper of the Season from Advent to Holy Saturday, 120 leaves; iii., the Canon, eight leaves; iv., the second portion of the Proper of the Season, fifty leaves; v., the Proper of Saints, fifty-four leaves; and vi., the Common of Saints and Votive Masses, fifty-five leaves. Of these, unfortunately, nine are wanting—viz., ff. 1 (blank), 7, and 92 of part ii.; 1 and 8 of part iii.; 18 of part iv.; and 53, 54, and 55 (blank) of part vi. The colophon is on the verso of the last leaf but one; and, as this edition is unknown to all bibliographers, it may be interesting to give it here from the only other known copy, preserved in the library of Wolfenbüttel, which copy wants four leaves of part ii. and the whole of part iii.

"Finit missale sed'm ordi | nantiam romane curie. | Impressum p me lodoui | cum de Renchen ciuem Co | loniense. Anno a natui | tate dni. Millesimoqua | dringetesimooctuagesi | moterio. Sexto nonas | Februarij. Deo. Gras. . ."

The copy at Langley Marish is in its original Cologne binding, and in the middle of each

quire is a strip of vellum; thirty-five of these are cut from an early printed Donatus (?), the remainder from a MS.

The only other Missal printed by Louis von Renchen is that of Liège in folio, completed on July 7, 1486, of which the only known copy is in the library of the Bollandists at Brussels.

W. H. JAMES WEALE.

THE SPELLING OF WYCLIF'S NAME.

Beckenham: June 2, 1884.

Can you spare me space for a few notes on the spelling of Wyclif's name in contemporary documents? The earliest are from the muniments at Balliol College, and are to be found in the fourth Report of the Historical MSS. Commission: A.D. 1360, p. 448, Wyclif; 1361, p. 447, Wycliff, Wyckliff, Wycliff; p. 448, Wycliff. The next set I have verified at the Rolls Office. I regret that I forgot when there to consult the note of advance in Issue Roll 47 Edward III. Issue Roll 48 Edward III., Easter, entry of payment: "The name in the margin is 'Wyclif,' in the body 'Wiclif.'" (As some of your readers may not have examined issue rolls, I may note that margin and body are equally formal and written by the same hand.) Compotus of W., giving account of his expenses in the journey to Bruges: Name occurs only once, "Wycliff." Privy seal 49 Edward III. (9): Confirmation to prebend of Aust, "Wyclif." Of less authority as coming from a copy are the entries in Reg. Bok (Harleian 6592): Appointment to Lutegarshalle, "Wyclif." Licence of non-residence, "Wyclefe." Inquisition as to patronage of Lutterworth, "Wycliff" (*bis*). Lastly we have the entries in the account of Queen's College, Oxford, which run thus: A.D. 1363, Wiclif; 1365, Wyolive; 1374, Wyclif, Wyclif, Wyclif, Wiclif; 1380, Wiclif. Reference to the Historical MSS. Commission Report, ii. 141, will show that it is doubtful whether these entries refer to the reformer. Summing up the results we find "Wy" sixteen times against "Wi" four times; and of these four three are from the doubtful entries in Queen's College accounts.

With this evidence before us we shall be slow to receive Dr. Buddensieg's dictum issued in his *John Wiclif*, p. 19 (Fisher Unwin):—

"I must not omit to mention with reference to Queen's that it is in the college bills that Wiclif's name for the first time appears in an official document. Eleven years later, in the Royal mandate of July 26, 1374, nominating the Commissioners of the Bruges embassy, it first appears in a public and authoritative document: in both it is spelt Wiclif. In fact this form should settle the much-disputed orthographical question of his name."

It can hardly be said that a college account is more official than a notarial attestation, or that 1363 is earlier than 1360.

I am not eager to insist on any particular form. I prefer to write John (of) Wycliffe, like the village from which he took his name, but in editing his tracts for the Early-English Text Society I thought it better to follow the spelling (Wyclif) used by Shirley and Arnold. This spelling, for similar reasons, was adopted by the Wyclif Society. It seems absurd to make a "much disputed question" as to the right spelling when the varying contemporary use leaves us at liberty to make our own choice. But my spirit revolts at having the law laid down for me in this way, even when the law-giver condescends from his German heights to instruct us poor Englishmen. And when I see that Canon Pennington has given in to this assumption, and writes "Wiclif" in obedience to the erroneous ruling of Dr. Lechler, I think it time to enter a protest on behalf of our right to spell in accordance with the chief weight of contemporary authority, and with the correlative place-name.

F. D. MATTHEW.

PROF. JEBB AND MR. VERRALL.

Queen's College, Oxford: May 31, 1884.

I willingly accept Prof. Jebb's apology in the same spirit as that in which it has been offered, and only regret that he should not have followed the example of his two coadjutors in acknowledging the sources of his information, or should have thought that the chief questions connected with early Greek archaeology could be exhausted by a letter and a magazine article. This, however, is not surprising, as he still seems to suppose that my article was merely a "summary" of the results of others, and that my letter contained only Fischel's etymology of the word *Pelasgos*. I cannot help thinking it a pity that a scholar should venture to write on Levantine archaeology who has not yet learned to distinguish between what is new and what is old in the statements which he reproduces.

Mr. Verrall and I would evidently not agree in our interpretation of an English text. I can assure him that, even after what he now says, I am unable to see that my words "the tale of the phoenix, which he plagiarised from Hekataeos," can mean anything else than the tale which, according to Porphyry, was stolen by Herodotos from the older Greek historian. Herodotos was not charged with having stolen the tale about the phoenix, but only the tale of the phoenix. I cannot think of any other expression that I could have used to convey my meaning, except "description of the phoenix." This I actually have used only three pages previously, and I use it again in reference to the crocodile and hippopotamus in the very next sentence to the one under dispute. Surely this ought to have been sufficient to show what meaning I attached to the phrase I employed, even apart from my note on the passage to which it referred.

I am very far from thinking that Mr. Verrall has assailed me "factiously, or in an unbecoming manner." On the contrary, his are almost the only criticisms of my book which are at first hand, and from which I have received any instruction or benefit; and, though many of them seem to me to be hasty, there are several which I should have made myself had I been allowed to review my own work. What I complain of is that Mr. Verrall (like those who have repeated his criticisms) has first read his own meaning into my words without trying to find out what it was that I really meant, and has then proceeded to controvert it. Inaccuracies can easily be found in an author who is treated in this fashion.

Like Mr. Verrall, I do not intend to write again on a subject of which the public must now be heartily tired. Those who wish to know the latest results of Oriental research, and what I believe to be their bearing on the earlier portion of Herodotos, must refer to my book. I am content to wait for the verdict which I am convinced must eventually be given in *re Herodoti*. As an eminent Egyptologist writes to me: "Courage, my friend, the future is with us."

A. H. SAYCE.

HUNTING THE WREN.

London: June 2, 1884.

In his interesting account of this curious custom published in the ACADEMY of May 21, Prof. Newton says: "It seems to have been first noticed by Charles Smith in his *State of the County of Cork* (ii. p. 334, note), published in 1750." An earlier notice than this may be found in Aubrey's *Miscellanies*, the first edition of which was printed in 1696. After referring to the last battle fought in the North of Ireland between the Protestants and the Papists, at Glinsuly, near Letterkenny, he adds:—

"Near the same place, a party of the Protestants

had been surprised, sleeping, by the Popish Irish, were it not for several wrens that just wakened them by dancing and pecking on the drums as the enemy were approaching. For this reason the wild Irish mortally hate these birds to this day, calling them the devil's servants, and killing them wherever they catch them. They teach their children to thrust them full of thorns. You will see sometimes on holidays a whole parish running like madmen from hedge to hedge a wren hunting."

I learn from a relative that twenty years ago in the county of Kildare the custom was annually observed on St. Stephen's Day, and that the dead bird was carried, not "between two hoops crossed at right angles and decked with ribbons" (as described by Prof. Newton), but tied at the top of a long wand. With this "the wren boys," as they were called, visited the houses of the neighbouring gentry and chanted in a monotonous tone the following lines (written as pronounced):—

"The wren, the wren, the king of all birds,
St. Stephen's Day was caught in the furze;
Altho' he is little, his family's great,
So pray you, good people, give us a trate."

In this way they often collected a good sum, which was spent the same evening on what our Gallic neighbours would term *le vin du pays*.

J. E. HARTING.

AN EPISODE IN THE MUTINY.

London: May 28, 1884.

While thanking the *Saturday Review* for a very well-informed and indulgent notice of my little book, *Fifty-Seven*, I wish to comment on one point as to which the reviewer impugns my accuracy, in the following words:—

"Surely Mr. Keene is in error in saying that the native ex-judge known as the Khán Bahádúr of Bareilly made good his escape. . . . To the best of our recollection the white-haired and treacherous old scoundrel was subsequently apprehended and hanged."

If the reviewer—who is evidently *en pays de connaissance*—had positively stated, as a fact within his knowledge, that the rebel in question was brought to justice, I should have been inclined to accept the correction. Since, however, he is only writing from recollection, I may be allowed to refer him to Beale's *Oriental Biographical Dictionary*, a work which I have found singularly accurate on the whole, though not equal, perhaps, to all the demands of modern scholarship. This is what Mr. Beale says, *in voce*, at p. 173 of his Dictionary:—

"MASRUF, poetical title of Nawáb Khán Bahádúr Khán, son of Jalál-ud-din or Zulfiqar Khán, son of Háfiz Rahmat Khán, of Bareilly. . . . He rebelled against the British in 1857, and consequently was obliged to leave his native country and go to Mecca."

The official *Narrative* makes no mention to the contrary. And Mr. Beale, who lived till 1875, had lost his eldest son in the Bareilly rebellion. He was second master of the college, and was put to death, by Khán Bahádúr's orders, on June 3. Knowing what Asiatics feel on such subjects, I should be disposed to say that Mr. Beale is very unlikely to have displayed negligence in following the fate of the murderer of his son. Mr. Beale—in spite of his name—was a native historian to all intents and purposes, and is so described in Dowson's *Elliot*, vol. viii., p. 441. Mr. John Inglis would know the exact facts, but I fear he is not in Europe.

H. G. KEENE.

THE NAME "STERNROYD."

London: June 2, 1884.

The origin and meaning of this name of one of the most promising of our young actors had exercised me much since I first heard it. *Stern* was the German "star;" but how came the *royd* of Akroyd, &c., tacked to it? what could it mean?

I was fairly puzzled. Last Sunday I chanced to meet the lively and accomplished owner of the name, and at once asked him what countryman he was, and what his name meant. "I'll tell you," said he. "It is necessary for an actor to have a distinctive name, something that everyone will know him by. My own name wasn't of this kind; so when I left the bank I was in, and took to the stage, I resolved to rename myself. I was a great admirer of Sterne, and I therefore determined to start my new name with *Stern*-. Dale suggested itself as a continuation; was there not a *Stern-dale Bennett*? But as I walked down Aldersgate Street one afternoon I saw over a shop, 'W. Royd, grocer.' 'That's my termination,' said I; '*Sternroyd*'s my name.' And it has been ever since. I venture to say that it's no one else's in the wide world. But what Royd means, I leave you to find out. In the North, the land of -royds, they told me it was 'road.'"

By the inventor's leave, I give his statement here, pleading only that larks of this kind are hard on humble crackers of etymological kernels.

F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 9, 8 p.m. Aristotelian: "Hume's Position in the English School of Philosophy," by Mr. E. H. Rhodes.
 8.30 p.m. Geographical: "Travel and Ascents in the Himalaya," by Mr. W. W. Graham.
 TUESDAY, June 10, 8 p.m. Anthropological: "The Deme and the Horde," by Mr. A. W. Howitt and the Rev. L. Fison; "African Symbolic Language," by Mr. C. A. Gollmer; "Phœnician Intercourse with Polynesia," by Dr. S. M. Curl.
 8 p.m. Colonial Institute: "The Straits Settlement and British Malaya," by Sir F. A. Weld.
 WEDNESDAY, June 11, 8 p.m. Geological.
 8 p.m. Microscopical: "The Camera Lucida," by Dr. J. Anthony; "Some Phenomena of the Red Blood Corpuscles of Vertebrates, with Reference to the Occurrence of Bacteria normally in Living Animals," by Mr. G. F. Dowdeswell; "A New Polarising Prism," by Mr. C. D. Ahrens; "The Constancy of Specific Morphological Characters in the Bacteria," by Mr. G. F. Dowdeswell.
 THURSDAY, June 12, 5 p.m. Zoological: Davis Lecture, "Hands and Feet," by Prof. Mivart.
 8 p.m. Mathematical: "The Induction of Electric Currents in a Cylinder placed across the Lines of Magnetic Force," by Prof. H. Lamb.
 FRIDAY, June 13, 8 p.m. Quætt.
 8 p.m. New Shakspere: "Shakspere's Sonnets," II., by Mr. T. Tyler.
 9 p.m. Royal Institution: "Researches on Liquefied Gases," by Prof. Dewar.
 SATURDAY, June 14, 3 p.m. Physical: "The Velocity of Sound in Tubes," by Mr. Blakley; "A New Apparatus for Colour Combinations," by Mr. Hoffer.

SCIENCE.

Anglo-Saxon Literature. By John Earle. (S. P. C. K.)

THE importance of this little volume is not to be estimated by its size. Within the narrow limits of space allotted to one of the Christian Knowledge Society's handbooks, Prof. Earle has succeeded in writing an account of Anglo-Saxon literature which is not only thoroughly readable, but also better fitted than any other single work to convey to the ordinary reader a correct notion of the extent and character of that literature, of its historical relations, and of the causes to which its special peculiarities are to be assigned.

Most of the strictly popular works on this subject are open to the objection that they treat the Anglo-Saxon literature as if it were a phenomenon standing apart, and as if its characteristic features were due to no other causes than the individual genius of the writers and the intellectual type of the nation to which they belonged. From this fault Prof. Earle's little book is entirely free. The author rightly lays stress on the fact that the early literature of our ancestors was, like the other vernacular literatures of Europe, in

great part the product of Latin culture; and he therefore devotes the opening pages of his work to a rapid but comprehensive sketch of the Latin literature in which the Anglo-Saxon writers found their inspiration and their models. He points out that when the stream of culture, which descended from the ancient world, and which employed the Greek language as its vehicle, had in Italy come to an end in the confusion which followed the Great Plague of A.D. 166, the void thus created was supplied by the rise of a new Latin literature, owing little to classical precedent, and principally deriving its inspiration from the translations of the Christian scriptures. It was on this literature that the nascent intellectual life of England was nourished. Prof. Earle briefly passes in review the most important of the literary works of this epoch, and shows how largely their matter and spirit were reproduced, first in the Latin writings of Englishmen like Aldhelm, Baeda, and Alcuin, and afterwards in the vernacular literature which is the special subject of his book. The genuinely native element in the Anglo-Saxon literature appears to be inadequately noticed in the introductory chapter, but its importance is fully recognised in the course of the work.

One of the most valuable portions of Prof. Earle's book is the second chapter, on "The Materials," which gives a full account of the manner in which the treasures of Anglo-Saxon literature have been preserved, with interesting notices of the eminent men who have laboured in their collection and interpretation. In the same chapter the author directs attention to the important illustration which the literature receives from inscriptions, from the remains of contemporary English art, and from the results of the examination of burial mounds. When speaking of the inscriptions, Prof. Earle somewhat disappoints our expectations by passing over the Ruthwell runes as being a subject too long for discussion in his limited space. From his remarks on the Vercelli Codex, however, it would appear that he regards the West-Saxon form of the Rood-poem as the original, and as being, like the other poems in the same MS., the work of Cynewulf. This view, taken in connexion with Prof. Earle's (or Kemble's) theory respecting Cynewulf's date, involves the difficult conclusion that the Ruthwell Cross belongs to the tenth or the eleventh century. It seems scarcely possible to interpose three hundred years between this monument and the strikingly similar relic at Bewcastle, which is referred, by its inscription, to the first year of Egfrith, A.D. 670. There does not appear to be any fatal objection against assigning to Cædmon the authorship of the "Dream of the Holy Rood." The epigraph on the top-stone of the Ruthwell Cross, however, which has been relied upon as establishing this conclusion, is rather an embarrassment than a help, since the most natural interpretation of the formula is that "Cædmon" was the name of the sculptor of the monument, and not that of the author of the verses carved upon it. If Cædmon be really the author of this striking poem, we can account for Baeda's high estimate of his genius. The only other genuine relic of the voluminous works of the Northumbrian bard is the well-known "Hymn to the

Creator," respecting which Ettmüller rather amusingly remarks that its "soporiferous" style confirms the traditional statement that it was composed in a dream.

In the chapter on "The Schools of Kent" Prof. Earle furnishes some specimens of the interesting remains of the Kentish dialect, and adduces reasons for supposing that there may have been some slight survival of Roman culture through the Jutish conquest, and that the adoption of the Roman alphabet by the conquerors may date from a time preceding their conversion to Christianity. The author next treats of "The Anglian Period," giving an account of the Latin writings which issued from Northumbria during the seventh and eighth centuries, when that kingdom was the principal seat of literary activity in Europe. In connexion with this period Prof. Earle discusses the poems on Scripture history which have in modern times been ascribed to Cædmon. Although these writings belong to a later age, they doubtless contain important elements derived from the Northumbrian school of poetry of which Cædmon is the representative. Prof. Earle's illustrative specimens are here, as throughout the work, extremely well chosen, and he has generally succeeded in avoiding the most hackneyed passages. In the translations he has had the good sense to employ idiomatic modern English, instead of following the common fashion of rendering the Anglo-Saxon words by their etymological equivalents—a practice which encourages that fallacy of " quaintness " which is such a serious obstacle to the true appreciation of our older literature.

The author next deals with "The Primary Poetry," by which he means the poetry which is most purely of native origin, as distinguished from that which markedly betrays the influence of foreign culture. It would have been better if he had given some account of the formal characteristics of the Anglo-Saxon poetry, instead of passing over the subject as "belonging rather to grammar than to literature." Of "Beowulf" a long analysis is given which is thoroughly spirited and readable. It is satisfactory to observe that Prof. Earle does not accept the baseless notion so commonly expressed with regard to the primeval antiquity of this poem, but refers it to the beginning of the tenth century. There can be little doubt that this date is at least sufficiently early. The minor poems of the "primary" class are referred to more summarily. An extract is given from the interesting, but unfortunately mutilated, poem of "The Ruined City," the subject of which, as Prof. Earle was the first to show, is the Roman city of Bath. In his account of the poem which he calls "The Minstrel's Consolation," Prof. Earle adopts the view that Deor is the name of the author of the piece. It is much more probable that the soliloquy is dramatic, and that "Deor, the bard of the Heodenings," was a personage of ancient legend. Prof. Earle omits to mention the interesting illustration which this poem receives from Old-Northern and German sources. The Brunanburh ballad is represented by two stanzas from the rather languid version of the Poet Laureate. The specimen given of the Maldon ballad—one of the finest things in the whole poetical literature—is decidedly inadequate. In the translation, by-

the-way, the name Leofsunu is oddly rendered "Leveson."

Prof. Earle devotes considerable space to the subject of the West-Saxon laws, from which he gives large extracts in original and translation. He then proceeds to speak of the Chronicles, with which he deals more briefly than might have been expected from his previous labours on this portion of the literature. The distinctive features of the various local chronicles are, however, carefully pointed out, and the scanty indications of authorship and date of composition are brought into prominence.

The chapter on "Alfred's Translations," in addition to a long extract from the Preface to the "Pastoral Care," contains an interesting novelty in a series of passages from the translation of Gregory's *Dialogues*, which still remains inedited. Alfred's great object was the elevation of his people through the instrumentality of the clergy, and it was for the instruction of the clergy that these translations were designed. After Alfred's time, the cultivation of prose style was chiefly continued in the homiletic literature, which reached its highest perfection in Ælfrie. Prof. Earle skilfully points out the illustration which this literature affords of the history of religious thought during the tenth and eleventh centuries. In the earlier works of this period—that is to say, in the oldest portions of the Blickling Homilies—we find abundant traces of the loose theology and the extravagance of saintly legend which the Benedictine revival endeavoured to repress. This Catholic movement is represented by Ælfrie, whose sermons are a continued protest against the licence of speculation and the undisciplined love of the marvellous which characterised much of the preaching of his time. Prof. Earle deservedly praises the wonderful power and flexibility which the English language attained in the hands of this great writer. The notice of the homiletic literature closes with an extract from the sermons of Wulfstan, which were published only last year.

In the chapter on "The Secondary Poetry," the long analysis of the "Elene" might, perhaps, with advantage have been dispensed with to make room for a few more extracts from the Cynewulf poems; and the interesting remains of the scientific literature are dismissed more briefly than we could have wished. These, however, are points on which opinions may differ. What is not questionable is the extraordinary skill with which Prof. Earle has managed to condense a long story into a brief space without any sacrifice either of clearness or attractiveness.

HENRY BRADLEY.

CORRESPONDENCE.

"OUTLINES OF PSYCHOLOGY."

Crockham Hill, Kent: June 4, 1884.

We poor specialists are wont to move on so blindly and automatically in our beaten track that we might become at last almost as automatic as a squirrel in a cage were it not for the supervision and control of those gifted with the wider vision. Miss Simcox's many acute observations *à propos* of my text-book are eminently fitted to impress the psychologist with the truth that there are more things in the mind of man, whether adult or infant, than are

dreamt of in our psychologies. It may seem ungracious not to be content with so wholesome a lesson; but I have so strong a conviction that Miss Simcox could tell us more if she chose that I venture to ask her, not only for myself, but for my fellow-psychologists, to unfold her views in a less enigmatic form.

For example, Miss Simcox has her own view of the relation of psychology to other branches of knowledge. She finds fault with me for connecting the science so closely with education, and seems to hold that it has quite as direct a bearing on politics and other practical callings. Miss Simcox's display of ingenuity in finding a reason for my falling into this error—namely, the twofold wants of my examinees—makes me really sorry that I cannot allow her to do me the honour of taking me to be its originator. The two Mills, Spencer, Bain, in England, Beneke, Waitz, and a host of others in Germany, have brought out the bearings of psychology on education. Will not Miss Simcox fill up the gap by writing a treatise, say, on the psychology of politics, or of "experimental science," whatever this expression may exactly mean in Miss Simcox's not always familiar nomenclature? One would conjecture, too, that Miss Simcox entertained quite new ideas on the relation of psychology to ethics. At least, the expressions "utilitarian psychologist" and "utilitarian motive" (*à propos* of infantile behaviour) suggest some new conception of the relation. I should be glad, further, to know more fully what is the exact value which she ascribes to the psychological work of the last thirty years or so as represented by the names Spencer, Lewes, and Bain (Miss Simcox wisely, perhaps, ignores such a trifling contribution as the psycho-physics of Germany). She begins by saying that my summary leaves a sense of disappointment that the British trio have not brought us "forwarder," but instantly goes on to remark that this disappointment might disappear if we had to go back to the text-books used before this period. This affects me like an optical illusion. It is as if I were told: "Go and stand at B and look at A, and the distance will seem short; but pass on to A and look towards B, and the distance will appear long."

A similar obscurity attaches to Miss Simcox's account of the value of that new branch of psychological enquiry which she calls interrogating the domestic baby, and the inauguration of which she attributes to Mr. Darwin. Miss Simcox begins by saying that this is the most valuable addition recently made to the resources of the psychologist. A few lines later she speaks of the interest of a careful record of the ages at which primitive mental processes are successfully accomplished (which is just what Mr. Darwin set himself to obtain) as being "mainly biological." A line or two beyond this she gives it as her third opinion that this same process of recording mental progress is in slightly higher stages "exceedingly valuable." Miss Simcox's originality can hardly go to the length of including biology under psychology; but, if not, this strange Hegelian sequence of affirmation, denial, and re-affirmation is just a little puzzling. Miss Simcox's few remarks on the doings of infants show that she is able to examine these psychological objects without any risk of their being dimmed by the haze of sentiment; and one is almost horrified at the thought of the crushing things she would have to say to deluded parental observers. Yet, though terrible, the process of dis-illusioning would be salutary, and I sincerely hope that Miss Simcox may soon find time to tell psychological parents more fully how they are to observe their infants, taking them "as seriously as if they were earth-worms."

There is one other point on which I feel the same difficulty in seizing the precise shade of

thought of my subtle critic. I quoted from M. Ribot the fact that in mental disease loss of control shows itself in two distinct forms, the one due to abnormal increase of the impulsive force to be inhibited, the other to the decrease of the inhibitory force. That is to say, the grip one man has on another, prostrate beneath him, may be lost either because the latter recovers breath and strength or because the former grows tired. Miss Simcox tells us that this is nothing but a clumsy version of a saying of La Rochefoucauld: "Si nous résistons à nos passions, c'est plutôt par leur faiblesse que par notre force." I should have liked Miss Simcox to bring out the identity more fully, and to tell us how far she thinks natural cleverness, experience, and literary skill are able to anticipate the slow movements of pathological research.

I can assure Miss Simcox that I have tried hard to puzzle out the meaning of her dexterously turned sentences. This confession may so convince her of my inability to apprehend new ideas that she will not think it worth while to instruct me further; but it will at least satisfy her that I have the disposition to learn.

JAMES SULLY.

SCIENCE NOTES.

At the last meeting of the Institute of Civil Engineers for the present session, held on May 27, it was stated that the list of members, associates, and students now numbers 4,612, as compared with 4,400 last year, and 2,468 ten years ago.

DR. EDWARD AVELING has in the press a pamphlet on the *Origin of Man*. It is uniform with, and a continuation of, his *Darwinian Theory*. The latter pamphlet is already in its tenth thousand. Both are published by the Progressive Publishing Company, 28 Stone-cutter Street.

THE International Geological Congress, which has not met since the Bologna gathering in 1881, will hold a session next autumn in Berlin. The venerable Dr. von Dechen has been appointed honorary president, while Prof. Beyrich is the president of the organising committee, and Dr. Hauchecorne the secretary. The meeting will extend from September 25 to 30, and will be followed by geological excursions from October 1 to 5. Arrangements of a very liberal character are being made for the reception of foreigners.

PHILOLOGY NOTES.

MESSRS. MACMILLAN will shortly publish in their "Classical Series" the *Epistles* and *Ars Poetica* of Horace, edited by Prof. A. S. Wilkins, thus completing the work that was begun by Mr. Page's *Odes* and Prof. Palmer's *Satires*.

HERR D. ROHDE, in his pamphlet, *Adjectivum quo ordine apud Caesarem et in Ciceronis orationibus coniunctum sit cum substantivo examinavit Dietericus Rohde*, seeks to modify the usual view that in the best Latin prose writers the adjective generally follows the substantive, and that, when it precedes the noun, it thereby gains additional emphasis (*Adv. Lat. Gr.* § 466 a). He treats the attributive adjective as originating in a secondary clause of predicative character—e.g., *laudo homines modestos* = *laudo homines qui (or quod) modesti sunt*; and, therefore, placed naturally after its substantive. This old arrangement he assumes to have gradually given place (with certain exceptions, as, e.g., in the case of old, familiar, and stereotyped expressions, such as *populus Romanus*, &c.) to the converse order, by which a close connexion is established between the adjective and substantive, remarking, "*indiciū vero atque insigne huius artis coniunctionis in eo cernitur, quod adiectivum ante substantivum*

positum est." (Is not this rather begging the question? Why should *bonus puer* necessarily mark a closer connexion than *puer bonus*?) This changed order, he shows, by a large collection of examples taken from Caesar and Cicero's speeches, to predominate in those authors; e.g., *clarus* occurs 200 times before, and 53 times after, its noun in Cicero's speeches; *magnus* precedes in Caesar and Cicero's speeches 1,063 times and follows 153 times. Supposing it to be true that the preposition of the adjective is the rule, it would seem to follow that if the writer desires to emphasise his attribute he would place it after the noun, and Herr Rohde accordingly enunciates the following rule:—"Quod adiectivum omnino ante substantivum ponitur, id gravitatis causa collocatur ordine inverso; quod contra adiectivum post substantivum poni solet, id maiore vi effertur cum praecedat," which he supports by examples within his prescribed limits of Cicero and Caesar. Herr Rohde's investigations would have been more valuable had he taken a wider field for his enquiries, and we hope he may some day be induced to do this. Meanwhile, his pamphlet may be recommended to those who care for such questions.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 13.)
 PROF. FLOWER, President, in the Chair.—Dr. Maxwell T. Masters exhibited a series of agricultural implements, brought by Mr. Livesay from the Naga Hills, at the North-east corner of Assam. The tools were chiefly such as are used for rice culture on the irrigated slopes of the hills, and consisted of rakes made of bamboo wood, a hoe, and iron knife with wooden sheath and cord for suspension.—Dr. J. Stephens sent a drawing of a large pointed palaeolithic implement recently found near Reading: length, nine inches and a-quarter; weight, two pounds three ounces and a-quarter.—Mr. W. G. Smith exhibited two palaeolithic implements recently found at North London: one was made of quartzite, and is the first example of this material met with in the London gravels; the other was a white implement from the "trail and warp." He also exhibited two white porcelaneous palaeolithic flakes replaced on to their original blocks; the four pieces were found by him at North London, wide distances apart, at different times during the last six years. Mr. Smith also exhibited a large axe from New Guinea with a keen blade of siliceous schist or banded chert nine inches and five-eighths long, and weighing over two pounds and a-quarter. The axe was sent home by a sailor, and Mr. Smith purchased it of a person who was using it at North London for chopping up firewood.—A paper on "The Ethnology of the Andaman Islands," by Mr. E. H. Man, was read.—Prof. Flower read some "Additional Observations on the Osteology of the Natives of the Andaman Islands." Since reading a paper before the Institute on the same subject in 1879, the author had had the opportunity of examining ten additional skeletons, two of which are in the Museum of the University of Oxford, and eight in the Barnard Davis collection now in the Museum of the Royal College of Surgeons; five are males and five females, and all are adult. The measurements of these specimens have thoroughly established the fact that the twelve skulls of each sex previously examined furnish a very fair average of the characters of the race.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Annual Meeting, Monday, May 26.)

J. W. CLARK, Esq., President, in the Chair.—The following honorary members were elected:—Commendatore Giuseppe Fiorelli, Prof. Luigi Pigorini, Prof. Heinrich Brunn, Prof. Adolf Michaelis, M. Léon Heuzey, M. Ant. Héron de Villefosse. The following officers were elected for the next year:—President, Mr. J. W. Clark; vice-president, Prof. G. M. Humphry; secretary, Rev. S. S. Lewis. The new members of council are:—Prof. C. C. Babington, Prof. W. W. Skeat, Prof. Macalister.—The annual Report announced

that the society's collections had received a permanent habitation in the new Museum of Archaeology, that eight meetings and two excursions had taken place during the past year, that forty-seven new members had been elected, and that the first of a series of loan exhibitions of university and college portraits, under the auspices of this society, was now on view in the Fitzwilliam Museum.—Prof. Hughes, in speaking of the so-called *Via Devana* running from the end of Worts' Causeway towards Horseheath, pointed out that there was little, if any, evidence of its Roman origin; and insisted that it was rather an entrenchment, to be referred to the same later age which has given us Offa's Dyke in the West, and the Devil's Dyke and so many other notable earthworks in East Anglia. So too in respect of the Castle Hill, he pointed out that the certainly Roman roads in the neighbourhood seem to converge to Grantchester rather than to Cambridge, and that the Roman pottery found here indicates rubbish-heaps rather than the site of a camp or permanent fortification. From all available evidence he drew the conclusion that, though the rural population in this neighbourhood was probably thicker in Roman times than at present, the mound and all the earthworks about it are of Norman origin.—Mr. Browne showed outlined rubbings of two stones recently presented to the British Museum by Mr. A. W. Franks, acquired some years ago from persons who described them as coming from the city; also of the remarkable rune-bearing stone from St. Paul's Churchyard in the Guildhall Library, the case of which had been removed by the kindness of the librarian in order that the rubbing might be made. Mr. Browne showed similarities in design and execution which rendered it highly probable that the Guildhall stone and the stone of which the British Museum stones are fragments were respectively the headstone and the body-stone of a Scandinavian grave. The headstone has an animal subject, while the other stones have only patterns of symmetrical ornament; the tombstone of the heathen King Gorm the Old has the two combined, with many details in striking resemblance to the three London stones. No other such stones were known to Mr. Browne in these islands. The runes on the Guildhall stone, which had certainly been an upright stone, state that "Kona caused lay this stone," instead of the proper phrase for a standing stone, "raised this stone." T. G. Repp remarked on this phrase, when the Guildhall stone was found in 1854, that there must have been a large sculptured horizontal stone in front of the standing stone, "which in the course of eight centuries most likely has been broken into fragments." Mr. Browne claimed to have found this body-stone. The fragments are the full breadth of the stone, and are together nearly three feet long. The Guildhall runes add the words "also Tuki." Toga, or Tokig, or Thokig, was a well-known Minister of King Canute, mentioned in various documents dating from 1019 onwards. T. G. Repp remarked that the inscription "Kona and Tuki caused lay this stone" made it fairly certain that the body-stone bore an inscription setting forth the name and so on of the person buried. In handling the heavy stones at the British Museum a few days ago, in company with Mr. Franks, Mr. Browne detected on the edge of one of them the final letters of an inscription, with an incised line running centrally as on the Guildhall stone. The last letter but one is an *i*, the portion left of the letter preceding is or may be half of a *k*, and the final letter is less unlike a *g* than anything else. Thus both inscriptions may end with Tuki or Tokig. Mr. Browne believed the whole to be a pagan memorial to some English Dane of great importance. The Yorkshire stones shown were those at Bilton and Kirkby Wharfe. At the former place, in addition to a unique cross-head previously described to the society, there is a stone bearing three figures much resembling the frescoes in the Catacombs of the Three Jews, but with no indication of flames. On a large stone in the churchyard, evidently a portion of a shaft of considerable magnitude, figures could still be discovered which might represent Adam and Eve with an unusually large serpent between them. On another fragment, a cast of which was sent some time since to the Society of Antiquaries in Edinburgh because

of the appearance of the "spectacle ornament" on the front of a woman, Mr. Browne found on close examination that the ground on which the woman stands, with a man by her side carrying a large knifelike implement horizontally across his body, is in reality a large dragon, with a narrow head rising between them. The shaft of the cross at Kirkby Wharfe has a subject which frequently occurs on Northumbrian stones, two figures grasping an upright stem standing between them; in this case the whole is complete, and the head of the stem is found to be a large "Maltese" cross, the arms of which form canopies for the man and woman. Mr. Browne showed various examples of stones illustrated by these points. The Deerhurst font is an exceptionally fine example of spiral ornament. Mr. Browne called attention to the unusually complicated arrangement of four spirals proceeding from the centre instead of three or two, and to a peculiarity in the method of carrying it out, two of the spirals at each centre uniting and thus forming continuous bands. For a close examination into this detail he was indebted to Mr. Henry Wilson, of Malvern. He combated the argument for a comparatively late date of the font, derived from the presence of a well-designed scroll with flowers and leaves, by the presence of ornamental scrolls on stones which showed intimate acquaintance with the Lindisfarne Gospels and other MSS. of Hibernian type, and expressed the opinion that the Deerhurst spirals were designed at an early date by some master of the art. There was a Saxon monastery at Deerhurst, and the font might possibly be a relic of its infancy. According to William of Malmesbury, Abbat Tica took to Glastonbury in the eighth century the relics of a large number of early Northumbrian Christians, Aidan, Bega, Hilda, &c., and his own tomb at Glastonbury was specially noted on account of the "art of its sculpture." Thus there was some evidence of a Northumbrian influence on the Christian art of the South-west. A fragment of an inscription in Roman capitals was found at Thornhill near Dewsbury several years ago. Two inscriptions in runes were found at the same place, and a third was found two or three years ago. The fragment in Roman capitals is as follows, the large capitals showing the letters which are certain, the smaller ones those of which only a small portion has been preserved:—

E	A	E	F	T
O	S	B	E	R
T	A	B	E	C
T	B	E	R	

Mr. Browne preferred to follow the suggestion of the most recent discovery at Thornhill, and adopting Mr. Haigh's *Egberht* or any name of similar length, and omitting the *c* throughout in accordance with local precedent, proposed the following alliterative couplet:—

+ *Egberht araerde aefter Osberhtae*
Becun at bergi's gibiddað ðær saule.

At bergi occurs nowhere else than at Thornhill on English stones, and only three times in the 3,000 Scandinavian runic inscriptions, two of the three Scandinavian cases being found together.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 27.)

PROF. FLOWER, President, in the Chair.—Mr. H. O. Forbes read a paper on "The Kubus of Sumatra." The Kubus are a nomadic race inhabiting the central parts of Sumatra. In their wild state they live in the deep forest, making temporary dwellings, where they abide for a few days, consisting of a few simple branches erected over a low platform to keep them from the ground, and thatched with banana or palm leaves. They are exceedingly timorous and shy, so that it is a very rare thing for any of them to be seen; and, if suddenly met in the forest by anyone not of their own race, they drop everything and flee away. They cultivate nothing, and live entirely on the products of the chase. Their knives and the universal spear with which they are armed are purchased from the Malays, with whom they trade. They are of a rich olive-brown colour; and their jet black hair, apparently far less straight than

* Possibly meant for Thornhill; conceivably a play upon a double meaning of *bergi*, "hill" and "grave-mound."

that of the village Malays, was always in a dishevelled state, and in curls. The average height of the males was about 1.59 metre, and that of the females 1.49.—Dr. Garson read a paper on "The Osteology of the Kubus."—Mr. Theodore Bent read some "Notes on Prehistoric Remains in Antiparos," and exhibited several specimens of pottery, some rudely carved marble figures, and a skull from cemeteries in that island.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 28.)

SIR P. DE COLQUHOUN, Q.C., in the Chair.—Mr. William H. Garrett read a paper on "Macbeth," chiefly with a view of elucidating the intentions of Shakspeare with respect to the central figure of the tragedy. At the outset, Mr. Garrett endeavoured to fix the year when the play was first acted, by a reference to the MS. diary of Dr. Simon Forman, who states that he first saw "Macbeth" acted at the Globe Theatre on April 20, 1610, and who has given a sketch of the plot. After examining the source—Hollinshed's Chronicle—whence Shakspeare derived his first idea of the salient characteristics of the real Macbeth, and alluding to the introduction by the poet of the account given by the Chronicler of the assassination of King Duffe by Donewald, the author of the paper proceeded to analyse the character of Macbeth as created by Shakspeare, contending that the prophecies of the witches had not the effect on the character and conduct of the Scottish chief which is usually claimed for them by commentators. Shakspeare's text, it was shown, not only indicates that ambitious cravings existed in Macbeth before the action of the tragedy commenced, but that he had previously even consulted his wife respecting the means to be adopted in order to secure the throne for himself. In proof of the latter statement, Mr. Garrett cited Lady Macbeth's rejoinder—

"What beast was't then
That made you break this enterprize to me?"

Again, in the lines that immediately follow, she reminds her lord that neither "time nor place" was then favourable, but that, at length, both "have made themselves." Attention was also drawn to the fact that, at the commencement of the play, Macbeth starts and seems to fear the prognostication of the witch who appears to have fathomed his secret desires. But a few minutes after his first interview with the weird sisters he is found, too, uttering the lines in which he speaks of "that suggestion whose horrid image does unfix his hair." These and other arguments were used to prove that Macbeth was under no spell created by superstitious feelings when he began his career of crime.

NEW SHAKSPEARE SOCIETY.—(Friday, May 30.)

F. J. FURNIVALL, Esq., Director, in the Chair.—Mr. Thomas Tyler read the first of two papers on "Shakspeare's Sonnets." With respect to the date Mr. Tyler repeated the conclusion he had previously expressed in the ACADEMY, that, on account of allusions to the rebellion of Essex and its consequences, and indications of the season of the year, as in "this most balmy time" of 107, sonnets 100 to 126 were written somewhere about May 1601. Sonnet 104 gives a period of three years as having intervened since the commencement of the acquaintance between Shakspeare and his friend. And this sonnet gives also special prominence to the season of spring, speaking not only of "three beauteous springs" turned to "yellow autumn," but also of "three April perfumes in three hot Junes burn'd." Thus three years from the spring of 1601 brings us to the spring of 1598, when Shakspeare was first introduced to his beautiful and estimable young friend, "Mr. W. H.," according to the initials given in the dedication of 1609. Mr. Tyler maintained that, though his conclusions with regard to the chronology would be valid, whoever may be identified with "Mr. W. H.," yet these conclusions were in singular accord with the chief facts known respecting William Herbert (in 1601 Earl of Pembroke). William Herbert was to commence residing permanently in London in the spring of 1598, as mentioned by Rowland Whyte in the *Sydney Papers*. And his release in the spring of 1601 from the imprisonment which he endured in consequence of his amour with Mrs. Fytton would not unreason-

ably give occasion for that renewal of the intimacy with Shakspeare which is implied in sonnets 100 to 126. The words "You had a father," of sonnet 13, were not to be taken as meaning that Mr. W. H.'s father was dead, but, in accordance with the words "thou hadst a father" in "Merry Wives," act III. sc. iv. (a parallel passage suggested by the Rev. W. A. Harrison), they implied an exhortation to act as his father had done; to act like a man. Slender in the "Merry Wives" misunderstands the meaning, and thus renders himself ridiculous. "You had a father" was to be understood in a sense congruous with the general import of sonnets 1 to 17. Shakspeare, however, may have had little or no personal acquaintance with William Herbert's father, who, at the period in question, may not have resided much in London, both on account of his health and his official duties in the country.—In the discussion which followed the reading of the paper, Mr. Furnivall suggested that though additional evidence was desirable to decide the question, yet possibly Mrs. Fytton might be the dark lady of sonnets 127 to 152, of whom both Shakspeare and his friend, Mr. W. H., were enamoured.—Mr. Tyler intimated that, in his second paper, June 13, he should have something to say on this question, as also on the philosophy and religion of Shakspeare.—In reply to a remark which had been made that the existing portraits of William Herbert, as representing a man of forty or more, would scarcely justify the lavish eulogies of Mr. W. H.'s beauty to be found in the Sonnets, Mr. G. B. Shaw maintained that the engraving in the British Museum, from the portrait said to be by Mytens, was that of a remarkably handsome man. He should like a committee of ladies to decide the question.

FINE ART.

MR. WHISTLER'S ARRANGEMENT IN FLESH COLOUR AND GRAY, at Messrs. DOWDSON'S, 133, NEW BOND STREET, two doors from the Grosvenor Gallery. Admission, One Shilling.

A History of Ancient Sculpture. By Lucy M. Mitchell. (Kegan Paul, Trench, & Co.)

THE discoveries of the last ten years have doubled the labours of the historian of Greek art. They have, indeed, completely revolutionised his method. A hard necessity is laid upon him. He must find himself at home not only in Hellas, but also in Egypt, in Chaldaea and Assyria, in Phoenicia and Asia Minor. The student of to-day imperatively demands in art as in science to know the *origines* of things. It is the conspicuous merit of Mrs. Mitchell's book that she responds to this call. To our mind the best part of her work is over before she treats of the historical period proper—the time that follows after 600 B.C. Her plan is to sketch briefly at the outset the history of art in Egypt and Assyria. It is given to no one except M. Perrot (and some critics would say not even to him) to treat with equal sympathy arts and religions so dissonant as those of East and West; the account of Egypt and Assyria reads, therefore, like a careful, but always cold and lifeless, compilation, useful, indeed, to the student, but to be read with a sense of effort. Rahotep and beautiful Nefert occupy their wonted place of honour in the Memphitic period; it is whispered that M. Maspero intends shortly to revolutionise their date. Throughout the pages on Egypt and Assyria we have a feeling that we are told either a little too much or not enough. Too much of the object of the sketch is to show the relation with, and point the contrasts to, Greece; too little, if we are to escape a perfunctory history of the East itself. But this discomfort vanishes when we reach Phoenicia and the Græco-Phoenician period.

Mrs. Mitchell has thoroughly mastered the scattered and difficult literature of this early time. She is familiar with coins and early vase-paintings, with "island stones" and *bugchero nero* "types," no less than with her more immediate subject—sculpture. She puts before the general reader a wealth of evidence and illustration hitherto well-nigh inaccessible. Everyone will welcome her account of M. Pierrot's discoveries at Boghaz Keui and Ghiaour Kalessi, of Mr. Ramsay's Phrygian lions, with their delightful confirmation of the supposed overland route from the East; and no less valuable is her notice and woodcuts of early Cretan gems, "Dipylon" vases, and Mycenæ sword-blades. Few will be able to agree with the views of Milchhofer expressed in his *Anfänge der Kunst*, but all will rejoice that those views, and still more the material on which they have been formed, should be made available to English students. The same good office is performed for the recent investigations of Conze, Furtwängler, and Loeschke. The excavations at Delos conducted by the French have been rewarded by a wealth of discovery; but, though faithfully reported in the *Bulletin* of the Ecole française at Athens, they have remained a mere hearsay to many in England. Mrs. Mitchell gives us a wood-cut of the archaic Nike, connected by its inscription with the names of Mikkiades and Archermos. A cast of this statue, unique, perhaps, in its delightful *naïveté*, may now, thanks to Prof. Colvin's exertions, be seen, with the other archaic marbles of Delos and Samos, in the new archaeological museum at Cambridge.

It is perhaps in her thorough mastery of foreign and especially German literature that Mrs. Mitchell's merit especially lies. She has a real genius for assimilation and clear reproduction. Sometimes, indeed, her conscientious desire to give an exhaustive exposition of conflicting views leads her to revive what had better, as speedily as possible, become extinct. Where space is precious we need scarcely be teased with Conze's now obsolete view of the meaning of the Harpy tomb. The elaborate symbolism of egg-bodies (egg-like only because the painted feathers have disappeared) and nascent germs, mystic views of the interpenetration of life and death, might be allowed to rest in peace, respected as a witness of bygone ingenuity. No one now regrets their revival so much as the scholars who unhappily first gave them birth. They must often be compelled to cry, "Preserve us from our friends." At other times, again, but very seldom, we are haunted by the suspicion that an authority has been cited rather than read. This is rarely, indeed; and for the pamphlet literature of archaeology we may each and all cry, "Who is sufficient?" One instance involving a serious omission we are bound to give. Mrs. Mitchell (p. 119) cites and admirably engraves the Palestrina bowl of the Vatican; but, strange to say, she gives the old exploded explanation, or rather mystification, of Prof. Helbig—an explanation Helbig himself would now doubtless be the first to forego. Yet a few pages farther on she cites the work of M. Clermont Ganneau, *L'Imagerie phénicienne*, the first volume of which he has devoted to a new interpretation of this bowl—an interpretation so luminous,

so self-convincing, so (now he has pointed it out) instantly obvious that a counter-argument has never since been raised. Again (p. 117), speaking of the ivory situla found at Chiusi, Mrs. Mitchell says, "Here are to be seen male and female Centaurs, Odysseus under the ram as being carried out from Polyphemus' cave, as well as his adventure with the Sirens." Now one glance at the situla as published in *Mon.* x. 39 would have shown that the supposed "adventure with the Sirens" consists merely of the representation of the ship of Odysseus waiting to convey him away after his adventure with Polyphemus. There is no vestige of any possible Siren. Again, speaking of the early form of the Laocoon myth, she says (p. 603), "According to the earliest version of the story by Arctinos, the father and younger son at once fell victims." A reference to the passage (the excerpts of Proclus) would have shown that Arctinos makes no such statement; he says the father and one of the two sons (τὸν τε Λαοκόοντα καὶ τὸν ἑτερον τῶν παίδων διαφθείρονται). Oddly enough, Robert (*Bild und Lied*), from whom Mrs. Mitchell takes her account, draws just the opposite conclusion—"aber wie der jüngere Laokoonsohn gerettet wird."

But the list of positive blunders in Mrs. Mitchell's book is a very short one—a list which it is, considering the vast and chaotic mass of her material, almost a compliment to enumerate. In matters of opinion we are constrained to a more serious issue. The general tone of her book is redolent of Munich. Like most of us, she is at times manifestly compelled *jurare in verba magistri*; and her master is the greatest of German archaeologists, Prof. Brunn. Anyone who has listened in person to the honey-sweet words of persuasive eloquence which fall from the lips of this "Nestor of archaeology" will not regret her choice. In reading the book, we feel ourselves back in Prof. Brunn's museum of casts arranged especially to illustrate his *Reihe von Problemen*, his pictorial school of Northern Greece, his rediscovered Praxitelean Satyr, and the like. After Kieseritzky's recent investigations, we should have thought that Stephani's *aegis* restoration of the Apollo Belvidere was at least entitled to respect; indeed, Mrs. Mitchell feels compelled to give a wood-cut of the conjectured restoration. But, alas! Brunn is on the one side, Stephani on the other; she cannot repress her *animus*, so the only intelligible explanation ever offered of the statue is dismissed as "cumbersome," "fanciful," "unpleasant." But it is when we come to the Pergamene period that protest against Mrs. Mitchell's (not Prof. Brunn's) views must seriously be entered. We have heard the greatest of English archaeologists say that he was thankful, for the sake of art students, that the sculptures of the recently discovered altar at Pergamos went to Berlin, not to London. This is strong language, but it expresses a conviction, which will be shared by every archaeologist bred among the Parthenon sculptures, that these Pergamene marbles are positively hurtful to the student, so distinct is their realism and their consequent vulgarity. Mrs. Mitchell exhausts her vocabulary of adjectives (and it is a large one) in a panegyric of these same marbles. Speaking of the horses of the frieze she says, "Does not this

Pergamon span appeal to us moderns at least as much as do the severest and more schematic Parthenon steeds?" If it does, so much the worse for us moderns, and so much the stronger necessity for every teacher of art to protest.

The author seeks to goad us to admiration by her extravagance of language; even in describing the Parthenon, where surely, if anywhere, a sobriety of language is becoming, we are offended by such high-flown expressions as "the depths of the over-arching azure;" but when we come to the Pergamene period we are fairly overwhelmed by the torrent of inflated epithets. We hear of "cavernous depths of drapery," "strains of soul anguish," a "surging sea of sculpture," "a dire dirge of agony," the Apollo Belvidere appears "in light supernal," the goddesses are distinguished by their "proud elegance," "bewitching elegance," and "super-elegance," one of their number has a neck "luscious in its roundness," carved, of course, of "softest-glowing marble." Perhaps we need not dispute such unnecessary epithets as "love-inspiring Eros" and "bewitching Aphrodite;" but, among the strange and wonderful expressions that have been discovered in the face of the Olympian Hermes it was reserved for Mrs. Mitchell to detect that of "youthful roguishness." To return to Pergamon: it is hard upon the ox, among so much splendour, to talk of his "beastly neck;" but it is much worse, because it is positively inaccurate, to speak of the "weird fancy of the sculptor," a "weird grouping of arms and legs." If there is one adjective absolutely unpermissible in discussing Greek sculpture, it is the adjective "weird." To use it betrays a fundamental ignorance of what constitutes the classical in art. Romantic art may be "weird," classic art never—its outlines are too clear, its thought too luminously precise in expression.

The illustrations of the book and its accompanying portfolio are conspicuously full and good. Some few wretched cuts "current in trade" remain, to Mrs. Mitchell's own regret, no less than to ours. How long, we ask impatiently, are such wretched cuts to represent the metopes of Selinus, so beautiful and, from the certainty of their approximate date, so all-important? Admirable photographs are obtainable at Palermo. But there is much to be thankful for—the beautiful phototypes alone worth the cost of the book, some triumphs of American wood-engraving, and countless new outlines.

Our author has a new word to say on the vexed question of Greek spelling. By a principle which she certainly applies consistently, we get such hybrid, displeasing forms as Kyclopes, Kyclades. But surely every new method of spelling, however consistent, is only a fresh offence; by its newness it is *ipso facto* condemned. Even mistaken conventions have their human interest, as important as any principle of philology, nay, they are part of those principles of philology.

In parting from the book, we can only say that, in spite of some blemishes, it is by far the best text-book on Greek art that we possess in English. For originality of views the archaeologist will still look to Mr. Murray's *History of Ancient Sculpture*; but, for a well-nigh exhaustive, for a usually

accurate and always clear *résumé* of the subject this new volume has no rival; as such, it does infinite honour to its author and her country. The book comes to us from America, a country barren of antiquities, but whose enterprise furnishes her cities with museums of casts and sends out explorers to Assos. Coming as it does from the hands of an American lady, this *History of Ancient Sculpture* affords to us English food for meditation rather than self-gratulation.

JANE E. HARRISON.

THE SALON.

I.

THE unusual number of abstentions among French artists of high rank and reputation is the cause that it has been said, with some justice, that the Salon is this year one of less than average merit; yet there are not wanting, amid a vast mass of work which is poor in conception and exaggerated in treatment, rather than imperfect in execution, many of great beauty and value, and more of much delicacy of feeling and high promise. Among the abstainers, in addition to those who rarely put in an appearance at the great gathering of the year, are such masters as MM. Baudry and Bonnat, and among lesser though still noted men MM. Cazin, de Neuville, Vibert, Berne-Bellecour, Maignan, and Rochegrosse, whose "Andromaque" excited so much interest last year. We miss, too, the eccentric yet inspired visions which M. Gustave Moreau occasionally deigns to contribute. MM. Carolus Duran, Jean-Paul Laurens, and Bastien-Lepage each sends one work only, of smaller dimensions and less importance in each case than these artists have accustomed us to expect; on the other hand, M. Gérôme re-appears on the scene of former triumphs with two pictures. Among the sculptors the gaps are still more marked and perhaps even more to be regretted. M. Dubois, who is on the whole entitled to the first place among the really great masters of the plastic art whom France now possesses, is represented this year by paintings only, which, however, are almost beautiful enough to console us for his falling off; M. Mercié also has preferred to appear in his comparatively new rôle of painter. Among the other absentees are MM. Dalou, St-Marceau, Gérôme, and Idrac. Yet in this branch, too (though perhaps an increased tendency towards exaggeration of conception and treatment is manifest), less-known artists have produced works of great beauty and technical perfection, which prove once more that the noble and unbroken traditions of French sculpture are yet retained, and that training in the plastic art received in France is still the soundest and best afforded by any school in Europe.

It is especially noticeable in the pictures exhibited this year that the naturalistic tendency and the devotion to the school of "plein air" which are so strongly marked in recent French art have not led French painters quite as far as it was feared at one time they would do. Unflinchingly and prosaically realistic no doubt very many of the most modern French productions are; and the generalised and poetic realism created by such men as Millet, and the great artists akin to him, has been too often exchanged for a reality more faithful in detail, yet less essentially true. Still, the more uncompromising and violent of the so-called "impressionnistes" or "indépendants" have not succeeded in rendering acceptable the vulgarity and platitudes of thought and treatment with which they approach the subjects in which they delight, seeking with an affected disdain

for all they do not see or cannot understand in nature to cloak their want of true insight and observation. It is these defects which, even more than their eccentric *technique*, have always repelled the general public. Yet this school has not been without a certain wholesome influence, inasmuch as it has brought into fashion an accurate study of the problems of light and colour in their relation to each other, and in some instances a closer and more uncompromising study of nature.

Among the large decorative works with which the Salon abounds, the place of honour is deserved by M. Puvis de Chavannes's "Le Bois sacré aux Arts et aux Muses"—a design conspicuous both for the simplicity and grand style of the treatment, and for the beauty and power of the colouring. This immense canvas (which is to serve as a decoration for the staircase of the Lyons Museum) represents the Muses, and other allegorical figures typifying the arts, in gracefully composed groups; some stand in solemn converse, or recline on the margin of a lake, while others float through the still air. The landscape in which the figures are framed is of surpassing breadth and decorative beauty; in its hushed and shadowy solemnity it is suggestive of the Elysian fields. The foreground is partly occupied by a pool, in which is strongly reflected the glow of the setting sun; the middle and far distance are of wood and deep-blue mountain. The figures, which, with the exception of those of two nude youths, are all fully or partly draped, are grouped with a noble simplicity which is yet the result of infinite art. Unfortunately, even here the artist has been unable to abandon his favourite system of reducing to their simplest and most primitive elements the drawing and outline of his figures, and even the folds of their draperies, so that the effect unconsciously produced is sometimes one of affected archaism, though of the nobler order. M. Puvis de Chavannes has quite recently, at the exhibition of the "Dessins du Siècle," shown how magnificently he can draw and compose; if he would only consent to carry out his finished works with the completeness which he gives to the studies from which they are derived, his works would be for all time. This picture, as it is, absolutely overwhelms and dwarfs, by its powerful yet simple colour and design, all that comes into juxtaposition with it.

M. Cormon, whose fine "Cain" is now one of the ornaments of the Luxembourg, shows this year a canvas of even larger dimensions, destined for the decoration of the Museum at St-Germain. This is "Retour d'une Chasse à l'Ours—Age de la Pierre Polie." A band of huge semi-nude hunters of the prehistoric period, clothed in the skins of wild beasts, with long shaggy locks streaming in the breeze, have brought home, and laid at the feet of the elder of the family or tribe, a huge bear, which he is preparing to cut up and divide; around are grouped women, young and old, keenly intent on what is passing. The painter, perhaps cramped by the eccentric nature of the subject prescribed to him, has not been able to impart to his canvas all the magnificent energy which distinguishes his "Cain;" but he has most happily conceived and realised the type, physically grand yet intellectually undeveloped, of the prehistoric man, to whom he has given a savage, yet not a fierce, aspect. The background of cave and forest-tree is magnificently composed and rendered, but the general colouring is, perhaps, unnecessarily dull and unrelieved even for a work of this type and subject. A picture of equal dimensions, M. François Flameng's "Massacre de Machécul," an episode of the Vendéan War of 1793. The subject is one of unspeakable horror, treated

with a mixture of cynicism and exaggeration which serve their purpose in causing the picture to attract much attention just now, but lower its claims as a serious work of art. The scene represented is a winter landscape, especially prominent in which is one huge tree, whose bare branches look menacing and terrible. In the foreground, stripped half-naked, are the bleeding corpses of the Republicans who have just been shot down; men and women lie in all directions, and one man, stripped to the waist and bound to the tree, has fallen forward in an attitude conceived with great daring—dead, yet still upheld by his bonds. A party of Royalist ladies and gentlemen, exquisitely neat and attired with exaggerated elegance, have just come upon the scene, and inspect the work done with malignant satisfaction. Foremost among them is a beautiful woman exquisitely costumed in blue and white, leaning forward daintily on a long cane which she holds; her expression of cynical curiosity and satisfied hate is absolutely revolting; as a mere piece of painting, however, this figure is very remarkable. M. Bouguereau exhibits this year his largest and most elaborate work, "La Jeunesse de Bacchus," which, it is understood, has narrowly missed the distinction of the "Médaille d'Honneur." It has all the artist's well-known merits and defects—the exquisitely finished and correct draughtsmanship and harmonious grouping, but, on the other hand, the usual porcelain-like finish of surface and sameness of colour, and, what is in the present instance worse, an absence of the true rhythmic movement and fervour which the subject demands. M. Collin's large picture "Été" represents nude nymphs, some sitting, some lying, on the sward near a stream, framed in a summer landscape; this very successfully combines the rosy carnations of the nymphs with the delicate and harmonious greens of the landscape. M. Benjamin Constant's chief contribution, "Les Chérifas," is a large canvas showing a gorgeous Oriental interior, dimly lighted from above, yet made brilliant by rich stuffs and cushions, upon which lie in various attitudes the women of the harem, whose youthful and beautiful forms are almost unclothed save for the sparkling emeralds and other jewels which they wear. In rendering these jewels and stuffs with extraordinary cleverness and brilliancy, yet with too great prominence, the painter has somewhat sacrificed the general effect of his picture, and withdrawn attention from the well-studied and drawn figures and the clever lighting. Yet the work is, technically, a remarkable one, though the subject has not sufficient interest to account for the huge scale on which it is painted.

Another immense work requiring notice is M. Matejko's "Albert Duc de Prusse prête Sermon de Fidélité au roi Sigismond I^{er}," the subject of which offers a pretext for the introduction of an immense crowd of splendidly attired figures, whose garments are of prismatic hues. Many of the heads are characteristic and finely modelled, yet the whole is entirely wanting in dramatic unity and interest; and the general colour, notwithstanding its local splendour, is garish and inharmonious. This work had already appeared at the International Exhibition held at Rome last year. One of the most unpleasant phases of modern French art is the present fashion of treating religious subjects from a modern and realistic point of view, with the introduction of some new and piquant surprise in the version or mode of treatment, destined to excite the jaded curiosity of the public, and revive interest in themes with which the artists do not feel themselves equal to cope seriously and in a reverential spirit. The works so produced could not in any case with propriety take their place in a sacred edifice, and even in a picture gallery their

presence is not without offence. A prominent specimen, though by no means one of the worst of this class, is the large and skilfully painted "St-François d'Assise—Miracle des Roses" of M. Duez. The saint is represented advancing semi-nude in a snowy landscape, holding to his breast a mass of roses, into which the blood flowing from his wounds has been metamorphosed; round him are grouped monks of his Order expressing by their attitudes astonishment at the miracle. Here the subject is a mere pretext, serving as an excuse for a combination of the tones of human flesh with brightly tinted flowers and undriven snow, with its delicate rosy reflections. The figure of the saint merely poses in an appropriate attitude, and the surrounding figures of the Franciscans are coarse and vulgarly realistic, yet inexpressive. As a mere exercise of a novel kind, cleverly dealing with technical difficulties, the picture is a success. M. Gérôme's more important work, "Vente d'Esclaves à Rome," is, like most of the artist's works, admirably drawn and full of fine points: especially admirable are the heads and hands of the struggling crowd of slave-buyers. Unfortunately the picture, as a whole, is hard in colour, over-smooth in texture, and entirely wanting in general effect. These have always been the besetting sins of this very remarkable and dramatic painter; and, at a moment when light and air are all in all in French art, they militate more than ever against a renewal of his former success, and prevent his undeniable qualities from obtaining due recognition.

M. Jean-Paul Laurens, in the one small work which he exhibits, "Vengeance d'Urbain VI."—a representation of that Pope contemplating with grim satisfaction a heap of murdered Cardinals—shows his usual predilection for historical horrors, but something less than his usual grasp of subject and dramatic power. M. Jules Lefebvre, one of the few modern French painters mainly preoccupied with the effort to attain nobility of style, shows "L'Aurore," an exquisitely drawn and delicately coloured nude female figure poised nonchalantly in the air. This is yet not quite exempt from a certain meretriciousness which French painters even of the highest rank find it so difficult to avoid in dealing with the female form. His portrait of "Mdlle. Yvonne P.," clothed in an evening dress of pure white, is yet more successful; it combines style with delicacy of colour and exquisite purity of feeling. M. Henner shows a "Christ" which is but a repetition, and a not very interesting one, of similar performances from the same hand; and an exquisite "Nymph qui pleure"—a kneeling figure, the face of which, buried in the hands, is not visible, with hair of the usual deep red, and with the painter's favourite background of deep turquoise blue. The picture has even more than M. Henner's wonted fascination and technical power, though we feel, as on former occasions, that the effects he loves are exaggerated and not true to nature. A thousand times we resolve to shake off the spells he casts over us, yet no sooner are we in the presence of the enchanter than our resolves melt into thin air. Unfortunately, however, French art now possesses too many disciples of this remarkable painter, with much of his favourite mannerism, but without his inexpressible charm. M. Falguière studies in his paintings kindred effects, with even more "parti pris," and this year, at any rate, without success. His "Hylas" is strangely hazy in drawing and modelling for so accomplished a sculptor, and its scheme of colour—a pervading blue-green—has a most untrue and unpleasant effect.

M. Jules Breton has, to a certain extent, broken new ground in his picture "Les Communiantes," in which a number of young girls, robed and

veiled in pure white, are seen moving two and two towards the church where they are to be confirmed, holding lighted candles; one, detached from the group, embraces an old peasant. In the landscape which frames the figures it has been sought to express, with realistic minuteness and with more boldness than success, the wealth of blossom and colour of spring time. Very brilliantly painted are the figures of the "communiantes," with their white robes shadowed with blue by the trees under which they pass; yet, somehow, notwithstanding the aid lent by the elaborate verses appended to the description of the picture, it has not all the pathos and idyllic simplicity of many of the eminent painter's former works. His disciple, M. Pierre Billet, shows a finely designed work, "Au Marais d'Arleux," in which he has avoided to a great extent the hardness and opacity which formerly interfered with his success. Mme. Demont-Breton has two works, both showing her remarkable power and masculine breadth of style: the larger, "Le Calme," a coast scene, in the foreground of which lie stretched on the grass the life-size figures of a young Breton peasant and his girl wife playing with a young child which stands between them, is marred by the mannerism and fixed grimace of the two chief figures; the smaller picture, "Le petit Dénicheur," is a little gem. M. Lhermitte, who now occupies the first place among the younger painters who still uphold the banner of poetic realism, has a large work, "Les Vendanges"—a group of life-size peasants busied among the autumn-tinted vines which fill the whole picture. The noble female figures—full of style, yet quite true and unexaggerated—are much in the taste of the earlier works of Jules Breton, and are in themselves entirely successful; yet the grouping is not quite satisfactory, and the repose of the design is somewhat marred by the realistic manner in which the large masses of vines which crowd the canvas have been treated. The dexterous Italian painter M. de Nittis has courted technical difficulties in his picture, "Le Déjeuner," an open-air scene, in which are represented two persons breakfasting on a lawn under the shadow of a huge tree, whose branches throw a violet-blue shadow over the figures, the accessories, and the whole foreground. The curious effect is rendered, no doubt, with daring and truth, yet it is a question whether it was worth while to portray anything so ugly and, at the same time, so commonplace and uninteresting. His other contribution is a charming piece, "La Gardeuse d'Oies," in which a breezy Northern landscape seen under a cloudy sky has been rendered with a skill and sympathy remarkable for a Southern painter.

CLAUDE PHILLIPS.

THE NEW LAW ON ANTIQUITIES IN TURKEY.

A CORRESPONDENT writes to us from Constantinople as follows:—"Archæology, as a science, unfortunately has no hold on the Osmanli. He is not to be blamed, for the very essence of his teaching leads him to consider but the present—the future is in the hand of God, the past unprofitable. It is not surprising, therefore, that objects of antiquity are viewed in an intrinsic point of view and as a speculation, and that the present law is framed for the appropriation by the Imperial Museum of all relics, whether discovered in the course of authorised excavations or by chance. Most of these objects will, in time, find their way to collections abroad. The right of making the law cannot be questioned; the regret is that a narrow mind dictated it to the detriment of science. The Museum, besides claiming all the antiquities

discovered by licensed excavation, imposes the deposit of funds as a guarantee. As a general rule, such deposits in Turkey are an unsafe investment. The law further imposes the right of the Museum to purchase, at its own valuation, any antiquity that may be imported from a foreign country, and the prohibition of its re-exportation in the event of the proprietor's refusal to submit to the imposition. Another article repeats the old law to prevent the destruction of ancient monuments, antiquities, &c. The efficacy of this law is best tested by citing Assos as an example, where the grand ruins are destroyed wholesale by hundreds of workmen at a time for months together, and the materials shipped to Constantinople to be used in the construction of wharves. Since the departure of the American expedition, the peasants from the surrounding villages are breaking up and removing the fine sarcophagi, the remains of the theatre and stone exposed during the excavations, without the slightest notice being taken by the authorities; for these relics bear no market value. On the other hand, the portion of one-third of the removable sculptures and inscriptions, which were discovered in the excavations, and which belong to the expedition by right of the firman under the old law, is still lying on the beach at Assos (Behram), although the division was made by the Museum last July, such are the obstructions placed in the way of their shipment to America!

"While lately travelling in Asia Minor, the present writer was informed of an inscription that had been found in a field close by. On examination, the inscription proved to be Greek of early date, some forty lines in length. Not having the necessary paper, he returned, with great inconvenience, expressly to make a squeeze; but the inscription was no more, the peasant had obliterated the whole of the letters. On expostulation with the man, he reluctantly said: 'I require the stone, as it is useful; if I showed it to the authorities, it would have been taken from me, and probably they would force me to dig for others in my field. I do not care to draw trouble on my head.' Had the present writer purchased the stone, in the first instance, the whole staff of officials of the province, from the vally downwards, would have set themselves in motion to show with what zeal the interests of the Government were defended. In the case of treasure-trove, the peasant meets with very unfair treatment. If he brings what he finds to the authorities, he is at once put in prison on pretext of concealment of part. Instead of receiving the reward which the law nominally awards, the finder may consider himself fortunate if he escape under a month's imprisonment, with the loss of his time and the expense, as he has to provide for himself while in prison.

"It is not the fault of Hamdi Bey, the present director of the Museum; he is no archæologist. At the same time the wish he has expressed to be aided in his work by scholars and archæologists from Europe forces a smile from the initiated. Special clauses made by him in the present law exclude the assistance of many tried and experienced excavators and archæologists in Turkey. The Oriental is a master in handling the subtle dust which he skilfully throws in the eyes of the uninitiated to cover his design. Time will naturally break through the barrier of obstruction which is the order of the day in Turkey, and there is hope in the future; but life is short, and it makes one fret to see the dog in the manger of science."

NOTES ON ART AND ARCHÆOLOGY.

DR. C. WALDSTEIN, curator of the Fitzwilliam Museum, has been appointed by the general board of studies at Cambridge to a readership

in classical archæology. A collection of books on classical archæology, numbering nearly nine hundred volumes, has just been placed in the new museum. The books were purchased by Prof. Sidney Colvin, out of a fund privately subscribed for the purpose.

MESSRS. MACMILLAN will shortly publish a volume of *Papers on Art*, by Mr. J. Comyns Carr.

THE unique collection of ancient porcelain that belonged to the late Andrew Fountaine will be sold by Messrs. Christie on Monday, June 16, and the following day. It consists of about five hundred pieces, including specimens of Italian majolica, Palissy ware, Limoges enamels, and three pieces of Henri II. ware.

As already reported by telegraph, the American House of Representatives on May 19 rejected the Bill reducing the duty on imported works of art from thirty to ten per cent. The majority was 179 to 52. According to the *Nation*, "this was due in part to the action of some of the free-traders, who will agree to no special reduction when they cannot have a general one, but mainly to the Western and Southern feeling that pictures are a rich man's luxury, and that it would be dangerous on the eve of a presidential campaign to lower the duty on them."

THE monument to the poet and the composer of the Swiss National Hymn, the "Rütlied," was uncovered a few days ago on the Rütli, opposite Bruenen. It consists of a huge granite block, with medallions in bronze of the poet, Dr. John Georg Krauer, of Rothenburg (1792-1845), and of the composer, Josef Greith, of St. Gallen (1798-1869), the eldest brother of the late Bishop of St. Gallen. Beneath their names is engraved the line—

"Hier standen die Väter zusammen."

THE STAGE.

THE Court Theatre has not of late been fortunate with its pieces, and it has at all times to battle with the disadvantage of its situation in a remote suburb. Sloane Square is at least a couple of miles from the centre of things, and the London playgoer likes to find his entertainment near to his own gates. "Devotion" has not enjoyed a career of triumph; and even the most obviously careful art of Mr. Hermann Vezin and the natural and acquired attractions of Miss Portescue were unable to bestow long life upon the revival of "Dan'l Druce." Will the revival of "Play" be a more lasting success? "Play" is not one of the strongest of Mr. Tom Robertson's comedies, and strength was never the quality for which his pieces were famous. They were piquant; they raised the curiosity of the moment; they titillated the intellectual sense. They asked immediate notice; amused for a space; and then it was possible to forget them. Is "Play" one of those which may be longest remembered? We trow not. "Play," to begin with, no longer holds the mirror up to the Nature of to-day. The society that gathered in the skirts of the Black Forest fifteen years ago—which made Baden Baden a place to see once, but scarcely to sojourn in—was not precisely that which gathers at Monte Carlo, at Monaco, and at Aix-les-Bains at this moment. Mr. Robertson's sketches were fresh; but it is doubtful whether their material was lasting. Still, "Play" retains a certain amount of interest, a measure of charm. The character-acting of Mr. John Clayton and Mr. Arthur Cecil assures for it at the Court whatever interest rightly belongs to it. Its charm lies principally in the extreme *naïveté* of its love-scenes, which are enacted by Miss Lottie Venne with an ingenuousness and spontaneity in which there must be something of nature,

but yet more of art, and by Mr. H. B. Conway with discreet but manly passion. Some amount of sympathy, too, is inevitably bestowed upon an ill-used person of the drama—an actress, whose earnings her husband has found serviceable, but whose vocation has made him ashamed. Miss Amy Roselle gives force and reality to the wrongs of this industrious artist.

"OUR BOYS" has been revived at the Strand with Mr. David James in his original character, Mr. Archer for the first time as Sir Geoffrey Champneys, Mr. Sugden as one of the young heroes, Miss Fortescue and Miss Lucy Buckstone as Violet and Mary Melrose, and Miss Cicely Richards as that maid-of-all-work whom one remembers as one remembers a character of Dickens's.

WE have received *Henry Irving's Impressions of America*, by Joseph Hatton (Sampson Low). It is in two volumes; and not only does it record in interesting style and with systematic progression the main incidents of the tour which was so brilliant a success, but it informs the reader as to Mr. Irving's daily habits at home, his places of residence, his favourite themes of conversation—in a word, it is a book of appropriate and familiar gossip as well as of excellent chronicle. Mr. Irving will be the very first person in London to admit that his actual impressions of America, however sure they were to be keen and the result of intelligent observation, could not, except upon the subject that he knows the best, aspire to profundity. Mr. Irving is never dull, and, outside his own art, he is rarely learned. His "impressions," albeit in their own way not less valuable, could hardly be the same as those of Mr. Herbert Spencer or Mr. Matthew Arnold; and this even though Mr. Spencer crossed the Atlantic chiefly because he was not well and Mr. Arnold chiefly because he wanted some American money. Mr. Irving is a great artist; his best observations are those which bear upon his art; and one of the good services this book of Mr. Hatton's will render will be in its showing of the profound reasonableness of many a characteristic of Mr. Irving's stage method. No American interviewer whose dealings with Mr. Irving Mr. Hatton has reported was ever able to point to any theatrical result for which the actor was unable to assign an appropriate cause. Mr. Irving was tested at all points. Daily and hourly he was tried in the conversational balance, and he was never found wanting. He could justify in the coolness of private talk that which had been received at first with only an unquestioning enthusiasm amid the excitement of the stage. Further as regards the book we hardly propose to speak. Of course Mr. Irving and Miss Terry liked America. When America liked Mr. Irving and Miss Terry so much it would have been unnatural if the affection had not been reciprocated. And equally of course, their phenomenal triumph influenced their view of much that they beheld. They made friends with everybody, from Mr. Vanderbilt—with whom they and half New York would appear to have had a gigantic breakfast—to Mr. Ward Beecher, who struck Mr. Irving not only as an able man, but as a comedian and a humorist of the first water, and to Mrs. Ward Beecher, who, it seems, was a little chilly at first, but who thawed under the rays of Miss Terry's sunshine. The book is excellently done, with much geniality and a measure of humour. It is possible, of course, to read between the lines now and again, but on the whole the record is a frank one. Nothing seems to have been against Mr. Irving. In America, it is true, there were a few sour critics, but they were but very few; and in England there was the *Standard* newspaper, which published a leader which was scarcely as generous as usual, and which Mr. Hatton appears to have had difficulty in for-

getting. But in the main everything was in the actor's favour, Mr. Irving's "impressions" were pleasant, and they have been pleasantly embodied. By the perusal of this book the public will learn even more than it knows already of the most justly distinguished actor our generation has seen.

MUSIC.

GERMAN OPERA AT COVENT GARDEN.

Two years have passed since Herr Franke's first season of German Opera at Drury Lane. The finished performances of classical masterpieces and of Wagner's Operas and music-dramas were then the subjects of general praise; and the eagerness with which seats have been booked for nearly all the performances of the new season, which commenced last Wednesday evening at Covent Garden, shows that the public appreciate what is good, and, moreover, that Herr Richter's name as conductor inspires the fullest confidence. The prospectus for the series includes "Der Freischütz" and "Fidelio," three of Wagner's earlier Operas, and "Die Meistersinger" and "Tristan und Isolde," two works of totally different character, but each in its way bearing deep traces of the composer's genius; and Mr. C. V. Stanford's "Savonarola," recently produced at Hamburg. We are also promised Liszt's Oratorio "Die Heilige Elisabeth." Many distinguished artists from the Opera-houses of Dresden, Prague, Vienna, Weimar, Cologne, &c., will take part in the performances, and M^{me}. Albani is announced to appear in "The Flying Dutchman" and "Lohengrin."

The selection of works is highly satisfactory. Herr Richter is, perhaps, better acquainted with Wagner's music than any living conductor, so that no one regrets the prominence given to it in the scheme. The public hearing it under the best conditions will boldly pronounce judgment; and, if that judgment should prove unfavourable, no allowance will have to be made for the presentation of the works. We refer especially to the "Meistersinger" and "Tristan." The former was enthusiastically received two years ago; with respect to the latter, opinions differed greatly. We believe the success of the "Meistersinger" was no passing one, and we also firmly believe that "Tristan" will in the future be reckoned one of the highest achievements of art. Time will show.

For the opening night, Wednesday, June 4, Herr Richter selected "Die Meistersinger;" it was the greatest success of the Drury Lane season of 1882, and therefore likely again to prove attractive. We feel some difficulty in judging the performance of this first night. The cast was an entirely new one, and the principal rôles were in the hands of clever actors, but inferior, vocally, to those who originally interpreted the work to us. The brilliant performances of "Die Meistersinger" in 1882 set up a very high standard; we have a vivid remembrance of them, and it was, perhaps, the unpleasant, yet inevitable, comparison going on in our minds during the whole evening which made us less satisfied than we should otherwise have been. The most noticeable difference was in the Beckmesser; Herr Moedlinger, though he was good, and improved as the piece went on, cannot for one moment be compared to Herr Ehrke, whose impersonation of the jealous town-clerk was in every way a remarkable one. Herr Fischer as Hans Sachs, was good, but rather tame; in the third act he was at his best. Frau Schuch-Proska took the part of Eva, and Fräulein Schoernack that of Magdalena: the former did not give a very sympathetic picture of the goldsmith's lovely daughter; the latter must be mentioned for her intelligent acting. Herr Gudehus im-

personated Walther in an effective manner, but his voice was at times rather hard. Herr Schroedter as David, and Herr Wiegand as Pogner, deserve special praise. The stage effects, with the exception of the third act, were not quite so good as at Drury Lane. The orchestra, under the able direction of Herr Richter, discharged their difficult but all-important task in a most satisfactory manner. The house was well filled. In speaking openly about the performance, we must remind our readers that the vocalists were singing on a stage quite new to them, so that, later on, they will probably do themselves fuller justice.

J. S. SHEDLOCK.

MUSIC NOTES.

MR. CHARLES HALLÉ's Chamber Concerts at the Prince's Hall have been well attended this season. At the third, Rubinstein's grand Pianoforte Trio in C minor (op. 108) was performed for the first time in this country. In his songs and short pieces for the pianoforte, the composer has produced much that is charming; but in many of his longer works, though we come across passages of considerable interest, we find not a little that is dull, and, besides, plenty of padding. And so it is with this Trio; the second movement is the most attractive of the four. The work was admirably played by Mr. C. Hallé, M^{me}. Néruda, and Herr F. Néruda. The programme included Schumann's "Papillons" for piano solo, Brahms' Sonata for pianoforte and violin, and Beethoven's Trio, op. 70, No. 2. At the fourth recital (May 30) Mr. Hallé introduced another novelty—a Pianoforte Quartett in F, by F. Gernsheim. Some of his music has been heard at the Monday Popular and other concerts. The Quartett now under notice is one of his later compositions; it shows clearness of form, skill in workmanship, though not much originality; the first and third movements pleased us the most. It was interpreted by Mr. C. Hallé, M^{me}. Néruda, Herr Straus, and M. Laserre. The programme included Solos for piano and violin, and Beethoven's Trio for strings in E flat.

SEÑOR SARASATE gave his fourth concert at St. James's Hall on Saturday afternoon, May 31. The distinguished player was heard in E. Lalo's so-called "Symphonie Espagnole" for violin and orchestra. The two first movements are exceedingly fresh and pleasing, and they were both loudly applauded. The solo part throughout the work is showy and difficult, suited, indeed, in every way to display Señor Sarasate's excellent qualities of tone and finger. This "Symphonie" was performed three years ago by M. Saindon at one of Lamoureux' orchestral concerts. Señor Sarasate played also some of his favourite solos; and Mozart's G minor Symphony and Mendelssohn's "Ruy Blas" Overture were performed under the direction of Mr. Cusins. The hall was well filled; so great, indeed, has been the success of the series of four concerts that a fifth is announced for next Monday afternoon.

MR. MAX PAUER gave his second recital at Prince's Hall on Thursday afternoon, May 29. The programme was again varied and interesting. The young pianist seems thoroughly at home with the music of Rameau, Scarlatti, and other writers of the eighteenth century. Of his other performances we would specially mention the Klengel Fugue on "La ci darem" (why was the prelude omitted?), the Weber variations on "Schöne Minka," and the first and last movements of Schumann's "Faschingschwank aus Wien."

ON Monday next, June 9, a lecture will be given by Mr. Ferdinand Praeger at 26 Bruton Street in aid of the United Richard Wagner Society of Germany. The subject will be "Personal Reminiscences of Wagner."

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